VOGUE

MARCH 1

Fashion Collections Issue



VOGUE'S CHOICES FROM THE PARIS COLLECTIONS

First report, first pictures—23 pages

AMERICAN FASHION: ACCESSORIES IN ACTION

ADVANCE RETAIL TRADE EDITION

50 CENTS

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The sheets you love to show off!

The loveliest, most luxurious Comb-Percales Bates ever made . . . the exquisite hand-screened confetti print to make you feel like a bride, the sophisticated new beige to make a guest want to stay forever. Have them now for your own . . . for the perfect gift. Write for the store nearest you.

BATES FABRICS, INC., 80 WORTH ST., NEW YORK 13

Bates Comb-Percale

SHEETS AND PILLOWCASES

Bates COMB PERCALE

Bates new beige Comb-Percales, beautiful with modern furniture, deep colors. Bates Comb-Percales are silken smooth, extra combed for extra strength. Also available in blue, pink, yellow, and green.

Bates hand-screened confetti Comb-Percales in ribbon-tied gift sets. The fitted bottom sheets shown are Bates Sanforized Comb-Percale, in white and pastels. In coordinated colors: Bates corded cotton "Piping Rock" bedspread and Bates shirred dust ruffles. WOODARD FURNITURE

MARCH 1, 1954
TRADE EDITION

VOGUE

How to use this issue of Vogue:

APPLY VOGUE-SHOWN FASHION POINTS TO PROMOTIONS OF YOUR OWN ACCESSORIES AND COTTONS

VOGUE SAYS:

"ACCESSORIES IN ACTION—WITH AMERICAN FASHIONS"
. . . "the pink sweater trick" and "the white shirt trick" (pages 122-128)

"NEW MARCH FASHIONS—EVERY LINE COTTON" (pages 136-145)

WHAT "VOGUE SAYS" ABOUT THE NEWS IN OTHER FASHIONS—

Vogue Says: "THE NEW JEWELS—FASHION FOR REAL" (pages 146-147)

Vogue Says: "SUIT FABRICS—THEIR OWN BEST FRIENDS" (pages 148-151)

Vogue Says: "MARCH FASHION—EASY ON MRS. EXETER'S POCKETBOOK" (pages 158-159)

Vogue Says: "THE COAT-DRESS—UNITED STATE OF FASHION" (pages 160-161)

Vogue Says: "WHITE LEATHER GLOVES—FRESHEST IN FASHION" (pages 162-163)

Vogue Says: "VOGUE'S YOUNG NILLIONAIRE—FASHION PASSPORT IN ORDER" (pages 164-165)

See pages 99-121 for "VOGUE'S CHOICES FROM THE PARIS COLLECTIONS"

March 1 cover news—

VOGUE SAYS:

"NEW SHADE-BRIMMED HATS—

THE BREATH OF SPRING

AND FASHION"

HEADLINE YOUR OWN MARCH PROMOTIONS
WITH "VOGUE SAYS" QUOTES,
LISTED ON PAGE 4 OF THIS SUPPLEMENT.

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VOGUE, MARCH 1, 1954, VOL. 123, NO. 4

INTERNATIONAL FASHION NEWS—COMING IN

MARCH 15 VOGUE

WORLD-WIDE FASHION AS A STORE-WIDE PLAN

LAST MARCH 15, VOGUE PRESENTED THE FIRST "INTERNATIONAL FASHION ISSUE," showing news from the collections of five countries . . . and how "certain general fashions" seemed to arise "simultaneously in all collections."

THE IDEA WAS RECEIVED SO ENTHUSIASTICALLY by Vogue readers—and aroused such great interest in stores all across the country—that this March 15, Vogue will again report the international fashion news—in Paris, London, Italy, Spain and Ireland—and will show American clothes to take (and to be at home in) anywhere in the world this spring.

YOUR STORE, WHETHER IT IS LARGE OR SMALL, HAS A STRONG PROMOTIONAL POTENTIAL in the international fashion theme . . . whether or not your buyers cover the international collections . . . whether or not direct copies of European fashions are included in your stocks. Outlined here . . . some of the ways that you might focus the growing customer interest in international and travel-worthy fashions on your store-wide stocks this March.

• Additional copies of these pages are available at $2.00 for 100 copies.

Write: **VOGUE MERCHANDISING SERVICE**

420 Lexington Avenue, New York 17, New York.

IN ALL PROMOTIONS, SELL VIA VOGUE

CHECK YOUR STOCKS FOR IMPORTS . . .

. . . IN FABRICS AS WELL AS DESIGNS. For instance, Irish linen, British tweeds and Italian silks in ready-to-wear and yard goods can be given an added fashion attraction if you promote them with the authority of Vogue's international viewpoint. How? Watch the March 15 Trade Edition for "Vogue Says" quotes to use as selling copy.

AND, IF YOU DO IMPORT READY-TO-WEAR from current international collections, you might concert your promotional plans in a Vogue-inspired "International Fashion Week" with main windows and major newspaper advertisements announcing your wealth of world-wide merchandise.

INCLUDE EVERY DEPARTMENT IN THE PLAN. Focus on imported china, linens, and glassware . . . fabrics and luggage . . . hats and jewellery . . . perfume and make-up . . . lingerie and foundations.

PROMOTE AMERICAN FASHIONS THAT ARE AT HOME ANYWHERE

. . . WHETHER OR NOT YOU IMPORT choose fashions that would look at home anywhere in the world this spring. How? Again, watch March 15 Vogue for the international news. Last year, for instance, you might have presented the slim box-jacket suit as "a fashion that spans the globe." This year, much of the international fashion influence to be reported will undoubtedly be represented in your stocks, too.

APPLY WHAT "VOGUE SAYS" about this news to your fashions and let it—

- underscore window displays *with* "Vogue Says" quotes *lettered on your own copy cards and, perhaps, backgrounds of American and foreign flags arched above the international-fashion-point clothes on display—*
- headline newspaper advertisements *with Vogue's authoritative selling phrases above fashion figures, sketched, perhaps, with a giant globe—*
- dramatize a fashion show *by curtaining the stage with satin streamers, each in a national colour, which are parted by the models as they step onto the runway . . . and pepper your commentary with international-fashion-point quotes from March 15 Vogue.*
- add authority in talking to customers *by quoting Vogue-shown points of international fashion news as an added reason-to-buy. (Be sure to remind your entire selling staff to read March 15 Vogue carefully with an eye to international points-of-fashion that apply to their* own *stocks.)*

TAKE A FRESH LOOK AT "TRAVEL" FASHIONS...

. . . WHICH MEANS PRACTICALLY ALL YOUR FASHIONS THESE DAYS. (Surveys report that 90% of American women look for travel qualities in buying any fashion now.)

SUGGEST THE GO-ANYWHERE POTENTIAL OF FASHIONS, wherever possible. Whenever there is an opportunity in the coming year, display clothes against international backdrops or advertise them in en-route situations.

FASHION IS BREAKING THE SEASON-BARRIER with the weather-permitting, occasion-warranting freedom fabrics now have. Witness the city cottons in this issue, ready to be in fashion anywhere now, not only after May. Keep telling your customers about such expanded wearing span possibilities.

CONSIDER ESTABLISHING A NEW KIND OF TRAVEL-RESORT SHOP, kept open all year, that draws heavily on all departments for fashions in wrinkle-resistant or any-season fabrics. Include a boutique of good travelling companions—packable hats, nylon lingerie, travel-packaged stockings, cosmetics with world-wide distribution. (Your own or a branch office of a local travel agency might be a permanent part of this shop, and might have a what-to-wear-there consultant.)

BECAUSE—WHAT VOGUE SAYS: GOES

Let what "Vogue Says" headline your advertisements and underline your displays.

quote VOGUE and sell fashion

YOUR RELEASE DATE: MARCH 2ND

TO SELL FASHIONS WITH "ACCESSORIES IN ACTION:"

VOGUE SAYS: "American accessories—a complete re-shuffle"
VOGUE SAYS: "The accessory dress—newest accessory ever"
VOGUE SAYS: "Beads are big jewellery news—in Paris, too"
VOGUE SAYS: "Textured gilt jewellery—golden opportunity"
VOGUE SAYS: "Long chiffon stoles—worn as enormous neckties"
VOGUE SAYS: "Pink sweater trick—with a strawberry-pink dress"
VOGUE SAYS: "The pink sweater works when it's worn with a print"
VOGUE SAYS: "Pink sweater trick—add a rose straw beret"
VOGUE SAYS: "Pink sweater trick—add rosy bead jewellery"
VOGUE SAYS: "The white shirt works with a beige flannel skirt"
VOGUE SAYS: "White shirt trick—add many shades of nasturtium"
VOGUE SAYS: "The white shirt works for dinner-at-home"
VOGUE SAYS: "White shirt trick—with beads in red, black, white"
VOGUE SAYS: "The white wool coat—news in the city"

TO SELL MARCH COTTONS:

VOGUE SAYS: "New March fashions—every line cotton"
VOGUE SAYS: "Cotton—as welcome in March as July"
VOGUE SAYS: "City costume—black-and-white cotton tweed"
VOGUE SAYS: "Briefest overcoat to date—of cotton khaki"
VOGUE SAYS: "Cotton blended with news—a flick of mohair"
VOGUE SAYS: "Cotton blended with mohair—crisp as new money"
VOGUE SAYS: "Sheath and bolero—in cotton and mohair"
VOGUE SAYS: "City cottons—blended with silk"
VOGUE SAYS: "Blended to a cool sheen—silk and cotton dress"
VOGUE SAYS: "City suits—the real thing in cotton"
VOGUE SAYS: "This is news—the wide-skirted suit in cotton"
VOGUE SAYS: "The long line of elegance—in the cotton suit"
VOGUE SAYS: "City cottons—in cities over 70°"
VOGUE SAYS: "The city princesse dress—in piqué"
VOGUE SAYS: "Cotton tweed coat-dress—new city cotton"
VOGUE SAYS: "The print suit—in wide-wale piqué"
VOGUE SAYS: "The brocade coat—newest city cotton"
VOGUE SAYS: "Cotton brocade—shaping important late-day coats"
VOGUE SAYS: "Three-quarter coat of white damask—late-day"
VOGUE SAYS: "In cotton brocade—the princesse coat"

TO SELL NEW SUITS AND DRESSES:

VOGUE SAYS: "Suit fabrics—their own best friends"
VOGUE SAYS: "Suit fabrics—set against wrinkling"
VOGUE SAYS: "Suit fabrics for from now to December"
VOGUE SAYS: "Smart suit, talented fabric—of cotton and Dacron"
VOGUE SAYS: "Cork-coloured suit—of acetate and wool"
VOGUE SAYS: "Suit fabrics—all-weather blends"
VOGUE SAYS: "Suit fabrics with no seasonal commitments"
VOGUE SAYS: "An easy-skirted suit—of Dacron, worsted and silk"
VOGUE SAYS: "Softened suit of wool-and-Dacron"

VOGUE SAYS: "The coat-dress—united state of fashion"
VOGUE SAYS: "A dress a woman can walk into—worsted-and-silk"
VOGUE SAYS: "The coat-dress with a new title—princesse"
VOGUE SAYS: "The coat-dress—navy-blue silk-and-worsted"
VOGUE SAYS: "Taffeta coat-dress—for afternoon, dinner, theatre"

TO SELL HATS; REAL JEWELS; LEATHER GLOVES:

VOGUE SAYS: "Shade-brimmed hats—breath of spring and fashion"
VOGUE SAYS: "In hats—a big new expansion plan"
VOGUE SAYS: "The new shadier hat—American fashion"

VOGUE SAYS: "The new jewels—fashion for real"
VOGUE SAYS: "Big earrings, woven stones—the new jewels"
VOGUE SAYS: "Eye-filling stones—news in precious earrings"
VOGUE SAYS: "A ring that domes upward—smart new bombé shape"
VOGUE SAYS: "Jewelled clip, finely-worked—brilliant embroidery"
VOGUE SAYS: "Tassels—jewelling jewels"
VOGUE SAYS: "Tassels to decorate necklaces, to wear as clips"
VOGUE SAYS: "Gold tassel—decorating a strand of pearls"

VOGUE SAYS: "White leather gloves—freshest in fashion"
VOGUE SAYS: "New glove—shaped to fit the contours of the arm"
VOGUE SAYS: "White kidskin gloves—valuables in any wardrobe"
VOGUE SAYS: "Organdie cuffs—on white kidskin gloves"
VOGUE SAYS: "Kidskin gloves—prettily embroidered"
VOGUE SAYS: "Pigskin gloves—in white and for town"

TO SELL FASHIONS FOR MRS. EXETER:

VOGUE SAYS: "March fashions—easy on Mrs. Exeter's pocketbook"
VOGUE SAYS: "The jacketed dress—a Mrs. Exeter favourite"
VOGUE SAYS: "Mrs. Exeter's mild-weather suit—in linen"
VOGUE SAYS: "Print preferred on Mrs. Exeter's shopping list"

TO SELL TRAVEL FASHIONS FOR THE YOUNG NILLIONAIRE:

VOGUE SAYS: "The Young Nillionaire sails in a sheath and jacket"
VOGUE SAYS: "Day-length dinner dress—young fashion passport"
VOGUE SAYS: "Useful young shirt-dress—in beige cotton knit"

Exclusive Stand-out Suit
$135

Our crisp little suit
of imported English fabric—
worsted and mohair with
a very polished air.
The cup-collar jacket
fitting snug as a hug above
the far-flung skirt.
Black or navy,
in sizes 10 to 16.

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET





brigant photograph—john frederics inc. accessories

MORE THAN A SUIT...MORE THAN A DRESS...A LILLI ANN COSTUME OF IMPORTANCE IN THE MOST EXCITING SUIT FABRIC EVER DEVELOPED,

SUPERBLY STREAKED MOHAIR FROM FRANCE...THE DRAMATIC PEPLUM IS CLOSELY CORDED IN A WONDERFUL NEW EFFECT...CHARCOAL, NAVY...

ABOUT NINETY-FIVE DOLLARS AT FINE STORES OR WRITE LILLI ANN, 16TH AND HARRISON, SAN FRANCISCO OR 512 SEVENTH AVENUE, NEW YORK.

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George Platt-Lynes

Young-Timers

cut a fine figure in a Bendel Original linen-textured silk sheath-bolero combination that has few peers. Deep-throated, sleeveless, the shoulder-buttoned pocketed dress takes on sundown potentials... the bolero, scarf-collared in the coin-dotted silk surah of its lining.

Navy, cocoa, Dior blue... sizes 10 to 16... $79.95.

Young-Timers
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Henri Bendel
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NEW YORK 19 NY

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BONWIT TELLER



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jacket molded to the Empire line, high and handsome at the waist...
the skirt, straight and simple. All done to perfection by Ben Zuckerman in Forstmann's silk and wool.
Misses' sizes, blue or gray and white mix, 155.00 Sorry, no mail or phone orders.
New York White Plains Chicago Cleveland Boston Palm Beach

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SAN FRANCISCO • MIAMI BEACH • PALM BEACH • FORT LAUDERDALE



THE COSTUME IDEA AT S.F.A: a crisp definition of slimmed, rounded lines in smooth silk and worsted. See it in belted, tube-sleeved jacketing over a molded skirt. Grey; also navy wool-paca, 10 to 16, 285.00. By Maurice Rentner exclusively for our Dress Collections.

SAKS FIFTH AVENUE NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH • PHILADELPHIA
SAN FRANCISCO • MIAMI BEACH • PALM BEACH • FORT LAUDERDALE

HAT BY TATIANA OF SAKS FIFTH AVENUE



SILKENED WOOL: S.F.A's SPRING COSTUMING that shapes along willowy lines. Over dress curves, a box bolero—brown with beige accent, charcoal with grey, navy with blue, 8 to 16, 195.00. By Jo Copeland of Pattullo, exclusively for our Dress Collections.



THE COTTONS THAT COUNT ARE BEST'S through-summer stars, styled by *Jamison Classics,* in sparkling checks or silky-soft Pima broadcloth. Curved to perfection ... with figure-defining bodices, buoyant skirts.

Left: Fashion scoop punctuated by checked ruff, belt and shoulder outline. Pima broadcloth in navy or black. 10 to 18. *(V-13)* **22.95**

Right: Dramatically bowed checks with a skirt full of unpressed pleats. White checked navy or black. 10 to 16. *(V-14)* **25.00**

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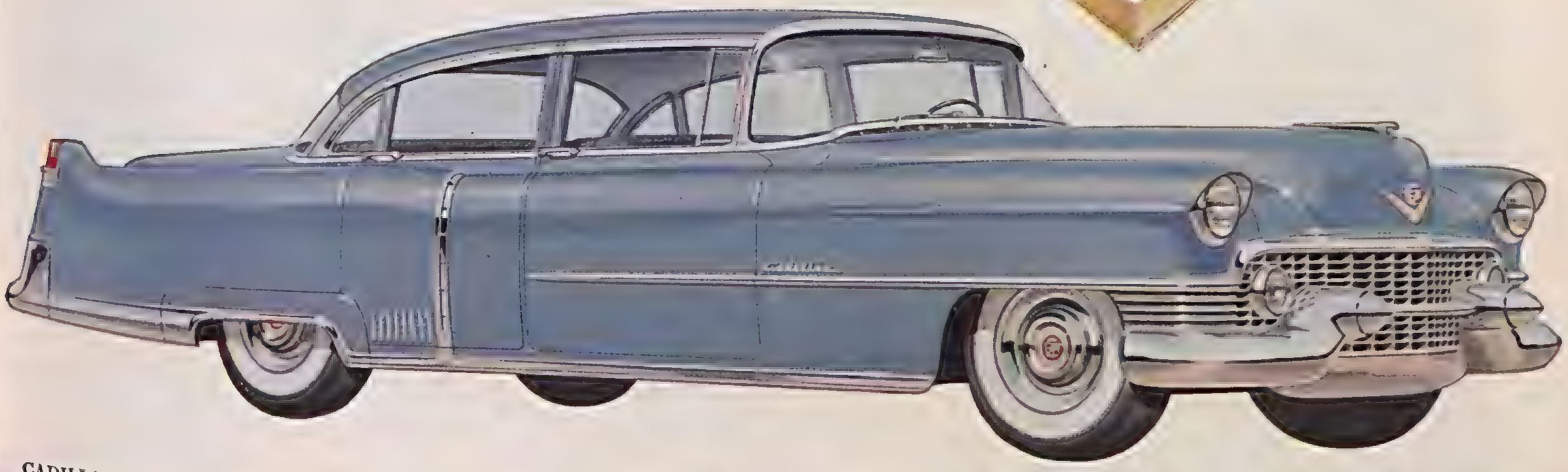
Ardmore Boston Brookline Bronxville Cleveland Heights East Orange Garden City Grosse Pointe Manhasset Paramus Stamford Washington, D.C. Watchung White Plains Winnetka

Never, to our knowledge, has a motor car captured the hearts of America's women motorists so quickly—or so completely—as has the 1954 Cadillac. And little wonder! For here, in this single moloring creation, is everything a lady could ever hope to find in an aulomobile—breath-laking beauly, magnificent luxury, brilliant performance and unrivalled prestige. If you haven't as yet seen and driven the 1954 Cadillac, we suggest you visit your Cadillac dealer soon. You'll find that—in every way—this is the "year of years" for the "car of cars."

* * *

Gown designed by Jacques Fath expressly for the Cadillac Series 60 Special.

JEWELS BY VAN CLEEF & ARPELS



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indelible as lipstick can be and never dries your lips!



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Lipsticks that glitter!

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JEWELED LIPSTICK . . . Super-Stay Dorothy Gray Lipstick in a fabulous "gem" topped case. In all Dorothy Gray lipstick shades—$1.50.

JEWELED PERFUME . . . $2.

DOROTHY GRAY HAS THE PERFECT PREPARATIONS FOR YOUR SKIN . . . YOUR COLORING . . . YOUR TASTE!



YOUR MAKE-UP, by Dorothy Gray, starts with Sheer Velvet Film. This creamy liquid foundation helps soften and protect skin, gives a day-long look of smooth perfection—$1.25. Now with Hormones, too—$2. Sheer Velvet cake foundation ...$1.25 and $2.50. All in five inspired skin-tones. Rouge—$1.25. Elation Face Powder —$2 and $3.50. Portrait Face Powder—$1.25. Eye Shadow and Mascara—$1 to $1.50. Super-Stay Lipstick—$1 and $1.50. Super-Stay Nail Polish—75¢.

YOUR PERFUME . . . exquisitely packaged "Wedgwood," by Dorothy Gray . . . is the one perfect fragrance for every woman, in all its forms. Eau de Cologne—$2 and $3. Dusting Powder—$2.50. Perfume—$10. (Authentic Wedgwood cameo on the Perfume package top is removable.) These, and all the other "Wedgwood" luxuries, by Dorothy Gray, are packaged like the treasures they are.

(*All prices plus tax.*)

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SCAVULLO



emba cerulean sapphire mink . . . designed by **maximilian**, new york

the new, curved jacket in emba cerulean* sapphire mink. maximilian, 20 w. 57th st., new york · holt, renfrew & co., ltd., canada

jewels—Cartier . *trade-mark mutation mink breeders association

Even brunettes prefer
beautiful blonde

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Like most blondes, they're eager to go anywhere
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New all-in-one makeup with Lanolite

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A heavenly blend that won't streak, won't change color on your skin—even after hours and *hours!* Won't dry your skin, because it's cream-blended with Revlon's own skin-softening Lanolite. Smooths on easily, evenly—in just 5 seconds! And it can't *ever* spill, so it's wonderful to carry in your purse. In 8 genius complexion shades.



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...AN EASY FITTING, SEMI-SHAPED JUMPER

OVER A SHIRT OF DOTTED SILK.

SCOOP CAP BY JOHN FREDERICS.

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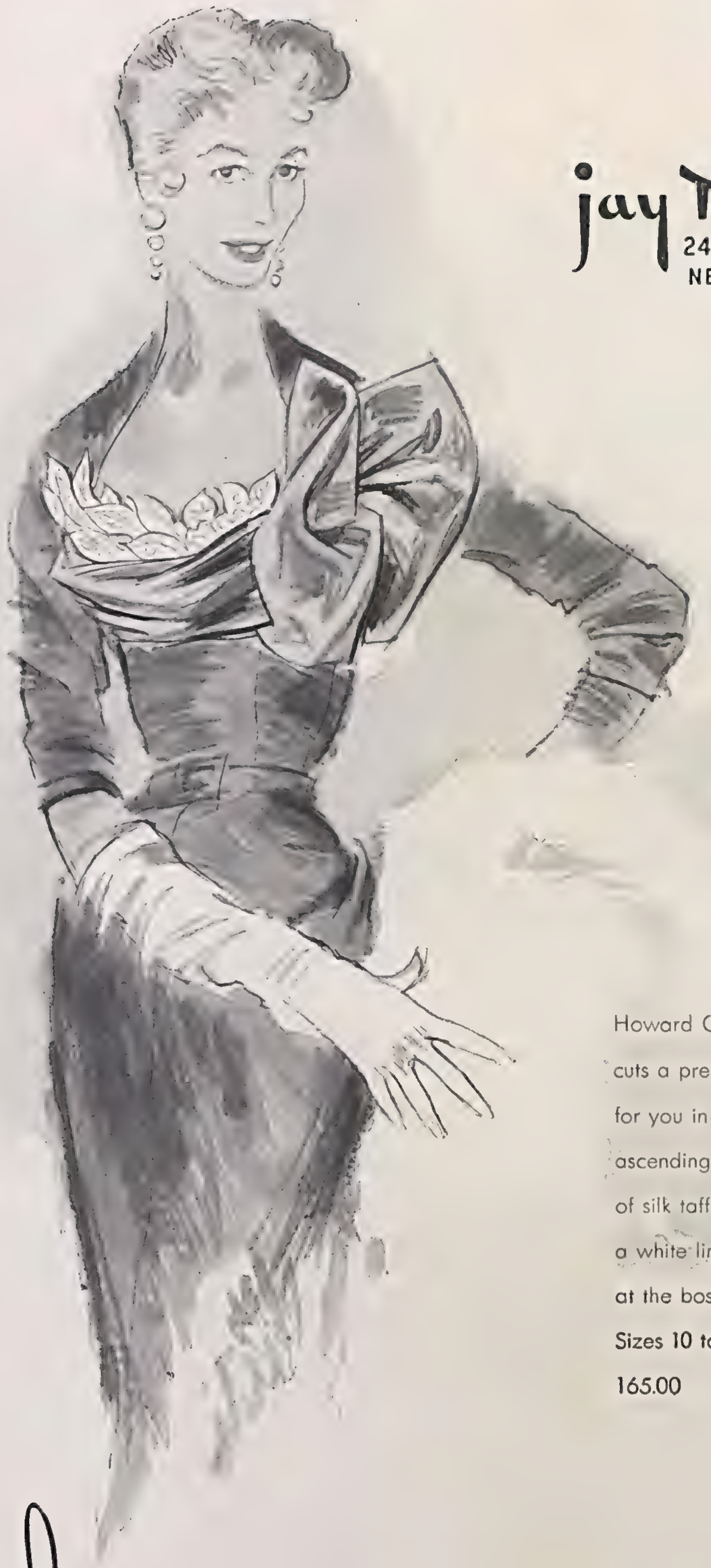
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bottier of fashionables
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These are individualist bracelets,
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pick up piece by piece from Paris,
say . . . or that boutique on the Via
Venezia, or that fabulous little place
off Madison Avenue. Now all put
together, complete by bergere, with their own
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DIXON-BARTLETT COMPANY, *Baltimore 24, Maryland*



There's nothing like a FORD!

Ford is truly unique in its class . . . in fact, there's nothing quite like a Ford *anywhere!* Why? Well, no other car gives you such clean, honest lines . . . such crisp, fresh styling. No other offers such smoothly tailored interiors, with rich fabrics and trim color-harmonized to your choice of body tones.

Of course there are other reasons, such as the convenient new Astra-Dial Control Panel . . . the availability of *all* the power assists . . . and, on the performance side, the most modern of power plants and the newest of front suspensions.

With all these advantages, it's no wonder you so often see *two* Fords proudly parked in driveways where there used to be one costly car.

Ball-Joint Suspension

You'll find there's only *one* low-priced car with the new Ball-Joint Front Suspension . . . and that's the '54 Ford! It allows front wheels to step in and out of deeper holes with less shock to you . . . keeps your ride smooth . . . keeps handling easy.

Two New Deep-Block Engines

You choose between the industry's most modern engines . . . the 130-h.p. Y-Block V-8 and 115-h.p. I-Block Six. Both have blocks with extra-deep skirts for greater rigidity . . . smoother, quieter, longer engine life.

5 optional power assists* you'd expect to find only in the costliest cars

Master-Guide Power Steering
It does up to 75% of your steering work for you . . . yet you retain a natural steering feel.

Fordomatic Drive
The only automatic in its field to give you both torque converter smoothness and the "Go" of an automatic intermediate gear.

Power-Lift Windows
On *all 4* windows . . . not *just 2* as in some cars! A master control lets you open or close *all* windows from driver's seat. There's also an individual control at each window.

Swift Sure Power Brakes
Power does up to one-third of your stopping for you. Keeps you more relaxed in today's stop-and-go driving.

4-Way Power Seat
Power adjusts front seat *up and down* as well as forward and back . . . at a finger's touch. Gives exact position most comfortable to you.

*At extra cost.

Your Ford Dealer cordially invites you to Test Drive a '54 FORD


HAYMAKERS,
YOUR BEST FORM
OF TRANSPORTATION
Whether you're crossing a street or a continent, these are the shoes that travel on air. Handsewn and hand-crafted of one seamless shell of softest kip-calfskin, they boast more comfort and good looks than anything you've ever called shoes. One Haymaker weighs only six ounces, but a pair carries all the weight in the world when you want to pamper your feet between dress-up occasions. And they're yours in 90 sizes and 9 marvelous fashion colors. Illustrated, the Haymaker pump. Not shown, the Haymaker wedge-tie and oxford. Each, $14.95!
Haymakers®
the softest shoes that ever walked
AT FINE STORES ACROSS THE COUNTRY. FOR STORE NEAREST YOU, WRITE HAYMAKER SHOE CORP., DEPT. V3, 47 WEST 34TH ST., N. Y.

Personalized Nylons

by *Holeproof*

- Colors to blend with *your* own natural coloring.
- Fit—custom-tailored to *your* own measurements.



choose your perfect fit from 18 Personalized Sizes



Think of it—hosiery colors as flattering to your own coloring as custom-blended face powder . . . coordinated with your favorite fashion shades! (Find yours on the Holeproof Color Wheel above.) A fit that's beautifully smooth as make-up on your skin . . . custom-tailored to every contour of your leg! Holeproof nylons are truly made for *you*—made to make your legs look lovelier, feel wonderful!

®HOLEPROOF HOSIERY COMPANY • Milwaukee 1, Wisconsin • In Canada: London, Ontario • World-Famous Men's Socks • Men's Nylon Tricot Pacer Underwear and Pajamas • Women's Proportioned Hosiery • Luxite Lingerie and Hosiery • Nappers, All Nylon Slippersocks • Little Miss Luxite Children's Underwear



GLOW OF PORCELAIN in new Lurex Porcelain Colors, giving fabrics an utterly new quality in color. Seen here in Catoir's new silk and Lurex weave, the dress by Maurice Rentner, currently shown at Bonwit Teller, all stores. Lurex,® non-tarnishing metallic yarn, made only by *The Dobeckmun Company, Cleveland 1, Ohio . . . New York: 250 West 57th Street*

our calves are cutting capers this spring



Our calfskin cut-outs know all the tricks for footwear flattery... use them deliberately, enchantingly, in this open-toe pump with high heel; this closed-toe shoe with curvey medium heel.

FAMOUS-BARR CO.

St. Louis 1, Mo.
also Clayton and Southtown

a Fischer classic in navy nylon tricot

Newly created dull-yarn nylon tricot—filmy yet opaque—lightweight loveliness lavishly accented with lace, fashioned with typical Fischer mastery. This graceful camisole shoulder-strap slip now available in three lengths: tall, sizes 32 to 42; average, sizes 32 to 42; short, sizes 31 to 37. In white, navy, black, pink, brown and champagne. $8.95. At the nicest stores everywhere.



Fischer
Heavenly* lingerie

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Hattie Carnegie
ties an overskirt on her sheath of silk.
Her new fragrance—Carnegie Pink Cologne
Julius Garfinckel, Washington, D. C.
At Rosenthal, Inc., Oklahoma City; Julie, Inc., Detroit



Rogers is a point of view...

. . . a luxurious nylon tricot point of view,

at prices magically within

the reach of every woman

. . . *for example,* splashes of Tulip Print applique at waist and shoulders, a deep full side skirt of Tulip Print on nylon tricot lined with an underskirt of the same fabric make this a classically simple white nightdress.

7807 Sizes 32-38 $29.95

Rogers Lingerie is available at fine stores throughout the United States and abroad

Rogers Lingerie, Executive Offices, Chattanooga, Tennessee

The light of love, the purity of grace,

The wind, the music breathing from her face . . .

BYRON



FLAIRESSENCE—a delightful, lighter version of Yardley's provocatively feminine new perfume—**FLAIR.**

Clings far, far longer than a cologne . . . whispers lovely things about you. Add Flair to your life!

$3.50 plus tax

YARDLEY

a language of loveliness

Fragrances
Aids to Beauty
Bath Luxuries

Why show your age?



You don't tell it!

Revlon's new age-defying cremes with miracle *Lanolite*

act like a fountain of youth for tired, dry, aging skin

★ New! flowing cremes absorb faster, work faster

★ Newer! more advanced scientific formulas

★ Newest! youth-giving ingredient, *Lanolite*

New flowing beauty cremes *scientifically far ahead of the times* . . . formulated with the most potent *youth-giving* ingredients known to modern cosmetic chemistry! Only Revlon brings you the entirely *new* beauty benefits of *Lanolite*, the fabulous *moisturizing* ingredient that does so much more for your skin than lanolin itself . . . *and only Revlon has it!*

These 4 easy-to-use, faster-acting cremes *are all you need to answer your every beauty problem.* So why not stop experimenting! Start caring for your skin the *only truly modern scientific way.* Don't let your skin grow tired and faded before its time. Discover Revlon's new age-defying cremes this very day—*tomorrow may be just a little too late.*

'Build-Up' *Firming Facial for Tired Skin.*
Lifts exhausted contours—at the jawline, throat, brow, corners of your eyes—all those little places where *tiredness and age* show. The moment 'Build-Up' touches your skin, you *feel* an immediate tightening . . . you look *years younger!* 3.50*



'White Sable' *Liquid Cleansing-Creme.*
A silky, milky, liquid creme that cleans your skin cleaner—leaves it feeling sable-soft! Helps keep your skin younger-looking day by day! No greasy after-film—no skin freshener needed. 1.50*, with hormones 2.25*



'Moon Drops' *Moisture Balm.*
New wonder balm to help restore *youth-giving moisture* to drying-out skin. Sinks into the skin in seconds, helping it look smoother, fresher, years younger! Use under make-up during the day as well as at night. 3.00* and 5.00*



'Waking Beauty' *Night Creme.*
Ultra-enriched, non-greasy night creme for sensitive, dry skins that need extra care! Contains three beauty-giving vitamins (A, D and E). Works while you sleep . . . you wake to a lovelier, *younger-looking* skin! 3.50* and 6.00*. (With hormones 4.00* and 7.00*)



*PLUS TAX

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LAIRD SCHOBER SAYS...

Bare The Toe!
Show The Side!
Reveal The Heel!



From $16.95 by *Laird Schober*

350 Fifth Avenue, New York 1, N. Y.

The 1954 Plymouth Belvedere Suburban, in Santa Rosa Coral
and San Mateo Wheat, shown at the Breakers Hotel, Palm Beach, Florida.

The admiring glances that so often follow a new '54 Plymouth compliment its owner's judgment of car value. For in beauty of line and form, Plymouth is the car that forgets its price tag. And it brings you performance, comfort, and safety not found in cars costing hundreds of dollars more.

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Tune in Medallion Theatre weekly on CBS-TV. See TV page of your newspaper for time and station.

PLYMOUTH
BUILDS GREAT CARS

Chrysler Corporation's No. 1 Car

Pink Poodle

. . . the most exciting hosiery color for spring

a beautiful beige with a pink hue—designed to blend with the important pinks and pastels; the mauves and blues; the ever-important navy, blacks and whites...

CASTLECLIFF JEWELRY

JANE DERBY DRESS

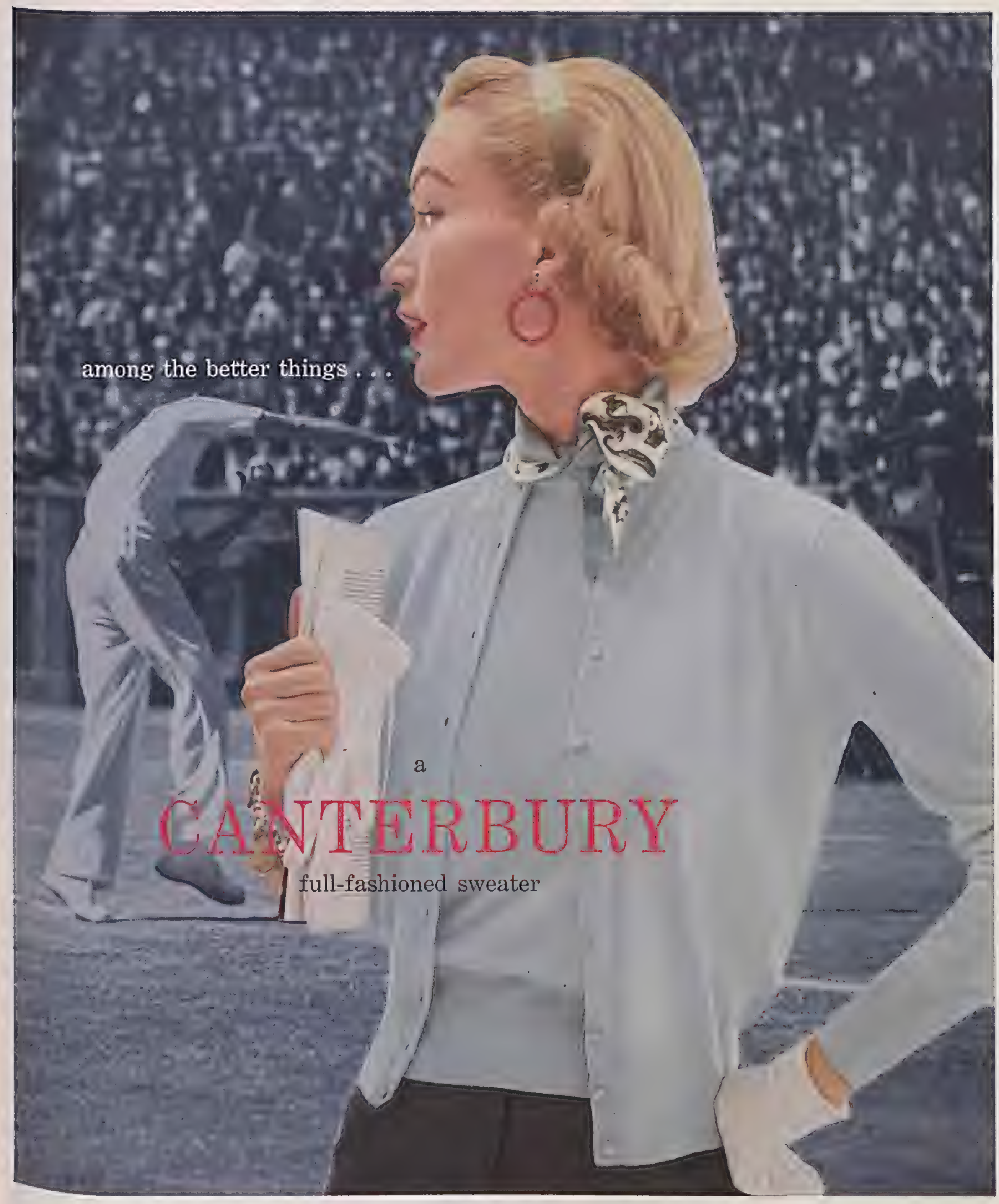
HERBERT LEVINE SHOES



Mary Grey

HOSIERY

© 1954 MARY GREY HOSIERY MILLS, BRISTOL, VIRGINIA



This is the aristocrat of ORLON classics. Styled in the wellborn British tradition, it's full-fashioned and hand-finished, with each stitch controlled for perfect fit. And so soft, it feels more like cashmere than orlon has a right to. It washes and dries at a lively pace . . . snubs reshaping and blocking. In every way, it's the superlative of custom sweater-making. And yours in a multitude of high-fashion colors. Sizes 34 to 40. The slipover, $6.95. The cardigan, $8.95. At fine stores everywhere. For store nearest you, write Canterbury Knitters, Dept. V3, 1410 Broadway, N. Y.





GOLDEN TEMPO . . .

Fashion's timeliest enchantment in Trifari's own golden-tone Trifanium.

Necklace, 7.50; Bracelet, 5.00; Loop Earrings, 5.00; Contour Earrings, 4.00.

Prices approximate plus tax. Not authentic unless stamped Trifari.

Des. Pat. Pend. Ensemble, Adele Simpson. Fur, Reynard.

Jewels by

TRIFARI

REG. U. S. PAT. OFF.

Peggy Thayer
plays checkers
with gingham

Jamison

and broadcloth and what princesse finesse comes of it all!
Black, red or navy, sizes 10 to 16, 29.95



SAKS FIFTH AVENUE

NEW YORK CHICAGO BEVERLY HILLS DETROIT MIAMI BEACH PALM BEACH
PITTSBURGH SAN FRANCISCO PHILADELPHIA FORT LAUDERDALE



With the casual elegance so smart from daylight to after dark, Vera Stewart creates the handsome costume you love to wear . . . her exclusive La Galère sheer spun rayon in a sleeveless sheath that's all fluid, flattering line . . . your favorite snowy white cashmere cardigan richly beaded to accent the color of the dress: Wedgwood blue, turquoise, navy or coral. Sizes 10 to 18. About $125.

Phil A Halle
Memphis
Woolf Brothers
all stores

MONTALDO'S, all stores • SAKOWITZ BROS., Houston • BLUM'S VOGUE, Chicago

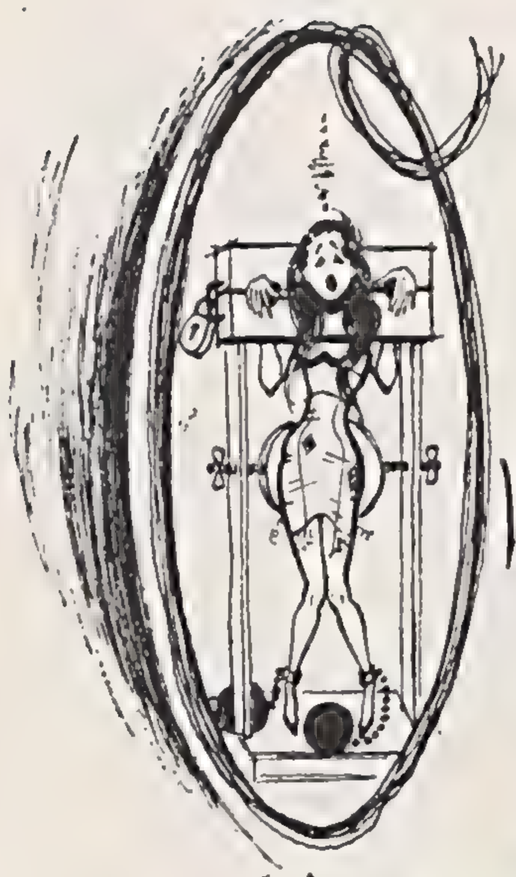
or write
ZOLTAN ROSENBERG CO. 550 Seventh Avenue, New York, N. Y.



Blithe, lithe little shoes that go with everything new and fashionable. Color-right, price-right, value-right . . . in the softest, silkiest calf . . . in the warm, glowing tones of honey. Jacqueline details them with style and flair . . . adds the luxury of Airfoam cushioned insoles . . . creates them carefully to look much more than they are.

$7.95 to $9.95

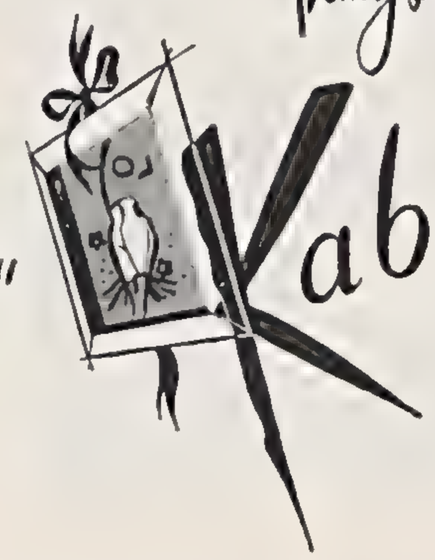
WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company



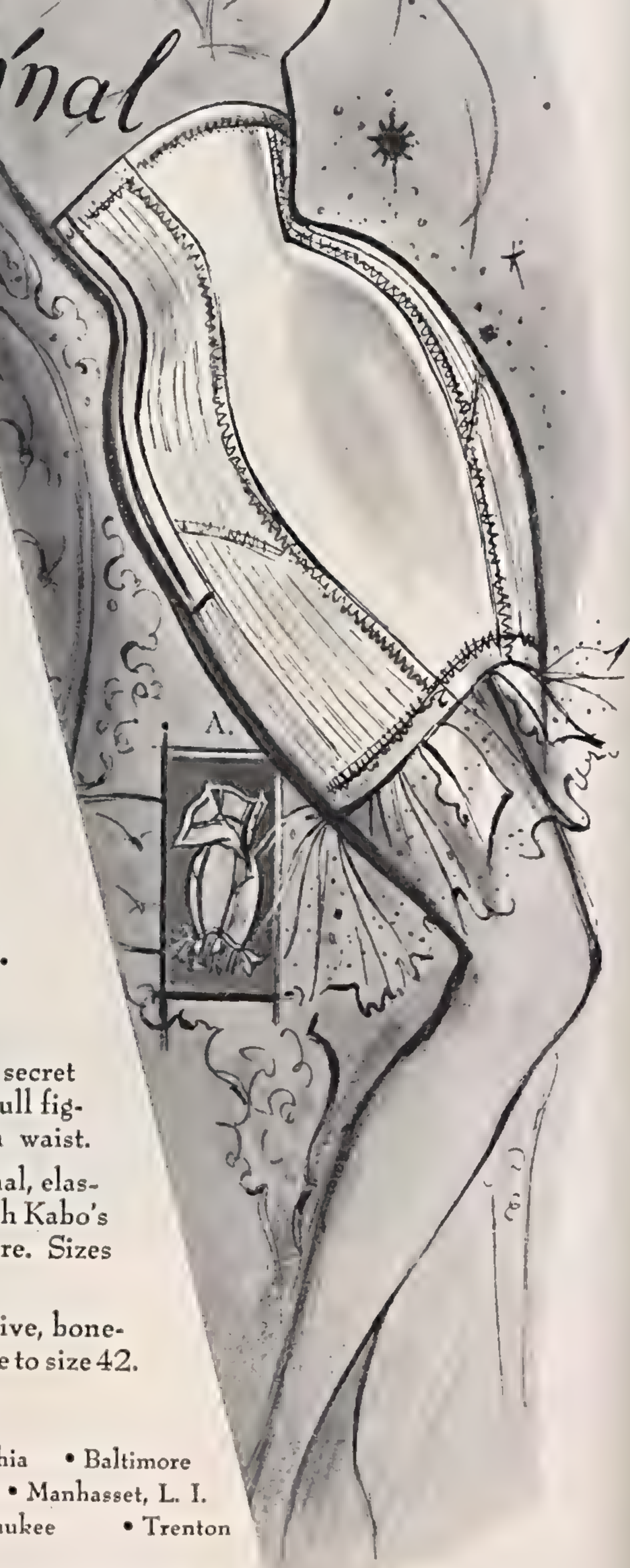
Once upon a time I felt positively shackled!..
Things are different now!



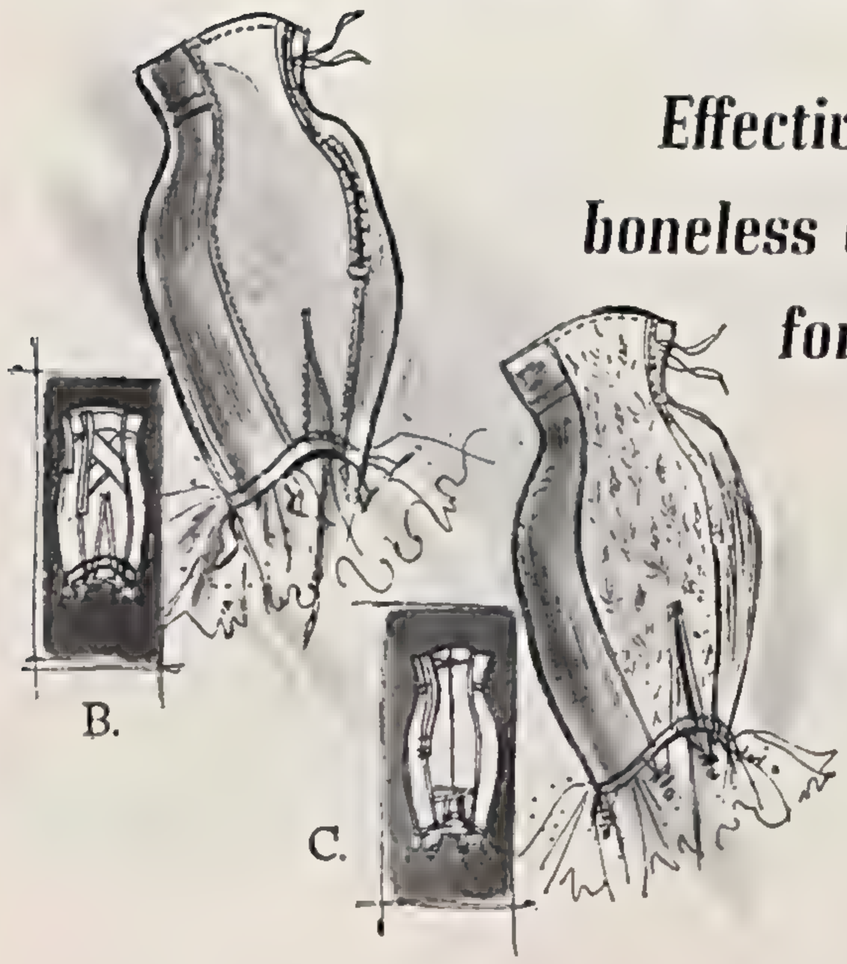
In my new... Kabo Original



RUMEUR
SLIMation*
FLATTER-U*



Effective, comfortable boneless control for the woman who is not slender.



B.

C.

A. RUMEUR . . . a new, secret control for average and full figures. Sizes 27-40. High waist.

B. SLIMation*... the original, elastic, criss-cross control with Kabo's diaphragm control feature. Sizes 25-40.

C. FLATTER-U*. . . effective, boneless control for large figure to size 42.

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KABO, INC., 729 Milwaukee Ave., Chicago 22, Ill. • 417 Fifth Ave., New York 16, N. Y.

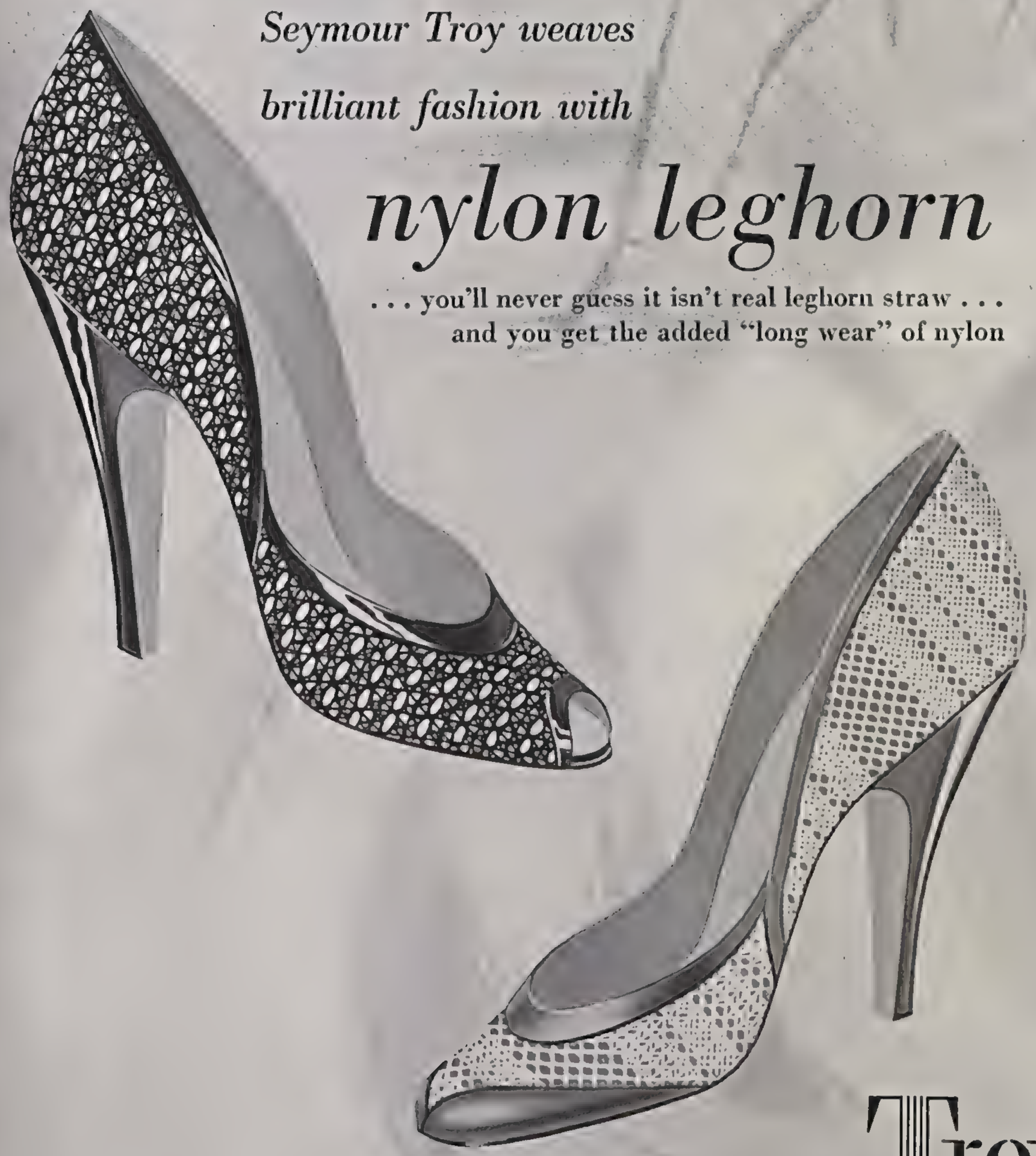
* *Patented*

Seymour Troy weaves

brilliant fashion with

nylon leghorn

. . . you'll never guess it isn't real leghorn straw . . .
and you get the added "long wear" of nylon



at these,
and other fine stores:

Macy's, New York
Innes Shoes Co., Los Angeles
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Abraham & Straus, Brooklyn
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Troylings

for those accustomed to paying more
$12.95 to $14.95



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Vanity Fair

The exciting beauty
of Vanity Fair's
celebrated
permanent pleats
and superb
French lace
combined in
an ensemble of
wonderful washable
nylon tricot
in Lilac, Angel Pink,
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The fabulous gown
#1-9-51 at $79.95
sizes 32-38.
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This is the essence of
incantation —
eloquent symbol of
the poetry of emotion
TABU
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the "forbidden" perfume by Dana®
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Copyright 1954, Dana Perfumes, Inc. • Jewels by Harry Winston

Grasshopper

for the
bright foot look.....

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designed by PALTER/DeLISO

Wildwood

for the
light foot look.....

St. Louis
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Surah looms important...loomed in

Celanese* *acetate, the beauty fiber*

Now that it is practically spring, you'll probably be looking for at least one good acetate surah. There is something about the *ease* this fabric has, something about the smooth clean way it feels, that makes the sort of clothes you want to live in. You'll notice surah looks vastly different these days—Robaix has brought it out in a new kind of *abstract* print. Kane-Weill uses one of the most striking for this button dress, in tones of beige, gray, or blue. Sizes 10 to 20. About $30 at Montaldo's, all stores; I. Magnin, California & Seattle; Charles A. Stevens, Chicago; Battelsteins, Houston; Gus Mayer, New Orleans; Best & Co., New York; Julius Garfinckel, Washington; Burdine's, Southern Florida. Celanese Corporation of America, New York 16.

*Reg. U.S. Pat. Off.

I dreamed I went to a masquerade

in my maidenform® *bra*

COSTUME BY JOHN FREDERICS JEWELS BY TRIFARI

REG. U.S. PAT. OFF. © 1954 MAIDENFORM BRASSIERE CO., INC.

The dream of a bra: Maidenform's Chansonette in fine white cotton broadcloth, acetate satin, or nylon taffeta . . . from $2.00.

There is a *maidenform* for every type of figure.*



ZELINKA-MATLICK enhances Mayflower's chiffon worsted flannel with deft touches of rich beading and large brilliant buttons. In seafoam, lilac, beige, blue, grey or navy. Sizes 10 to 18. . . . about $90.
At Martin's, Brooklyn; H. S. Pogue, Cincinnati; Stix, Baer & Fuller, St. Louis; H. Liebes & Co., San Francisco

Mayflower
100% WORSTED WOOL FABRIC

Mayflower FABRICS

C. C. ELLIS CO., 1407 BROADWAY, N. Y. C.



Style No. 5, $5.95

BE YOUR ATTRACTIVE,

ACTIVE BEST...

IN PERFECT

COMFORT.

UNDERNEATH

IT ALL...

A

Vassarette

Style No. 39, $7.95
also matching
pantie girdle

FOR STYLE BOOKLET WRITE: VASSAR COMPANY, 2545 DIVERSEY PARKWAY, CHICAGO 47, ILLINOIS



teardrops . . . a new way of forming Ice into marvelous magnificence! Great and gorgeous glitter delicately draped, fluid as folded ribbon, bursting into tremulous teardrops. The loveliest light by day, by night.

Eisenberg Ice *

EISENBERG JEWELRY, INC., 22 West Madison, Chicago, Ill. • 151 West 46 St., New York

Munsingwear®

show-off shoulders of gossamer lace



Gown of nylon tricot, designed by Munsingwear to put splendor on your shoulders—a splendor created of nylon net and lace, moving fluidly from shoulder-tip to waist and echoed at the hemline. In Munsingwear's own jewel tones: Blue Crystal, Pink Opal and Rose Garnet. $12.95

Munsingwear®
Jewels in Nylon
. . lingerie you'll treasure

Write Munsingwear, Inc., Minneapolis, Minn., for the stores nearest you.
Nylon Stockings • Lingerie • Foundettes® • Vi-bra®

Now . . .

for the very first time . . .

costume-coordinated shoes

. . . and they're comfortable

shortback



FOOT SAVER SHOES



It's a wonderful, why-didn't-someone-think-of-it-before idea! Now you can coordinate Foot Saver Shoes with your Spring costumes and be supremely confident of your choice . . . because each Foot Saver style has been fashion-matched with Spring's newest fabrics and colors!

See this exciting fashion-first in your nearest Foot Saver dealer's windows—then discover how wonderful Foot Savers *feel!* Designed for the woman who loves beauty—and prizes fit—Foot Savers combine smart styling with blissful comfort!



This is Foot Saver's famous snug-at-the-heel, free-at-the-toe Shortback® Last that adds wonderful comfort to fashion!

Copyright 1954 The Julian & Kokenge Company

For Spring style booklet and name of nearest Foot Saver dealer, write: The Julian & Kokenge Company, 270 South Front Street, Columbus 15, Ohio

a. (opposite) White, pink, aqua or grey with black embroidery in sizes 10 to 18. Under $15

b. Black, brown or navy with white in sizes 10 to 18. Under $18

c. Coral, white, grey or blue, lurex-embroidered, in sizes 14½ to 22½. Under $18

d. Coral, beige or blue in sizes 14½ to 22½. Under $18

e. Beige, navy or grey with white in sizes 14½ to 22½. Under $15


B.


C.

early-blooming


D.


E.

All embroidery



embroideries

Martha Manning dresses

In Misses' and Illusion Half-Sizes

For spring into summer... new designs in
handsome rayon spun (completely washable,
of course!), a-bloom with flower-fresh embroidery,
working wonders for your figure with
their willow-wand lines, softened, curved
and beautifully shaped. Wear them
right away, wear them on through
sunny summer days ahead.

A.

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For where-to-buy Martha Manning Dresses, watch your local newspapers or send postcard to

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Forest City FASHIONS

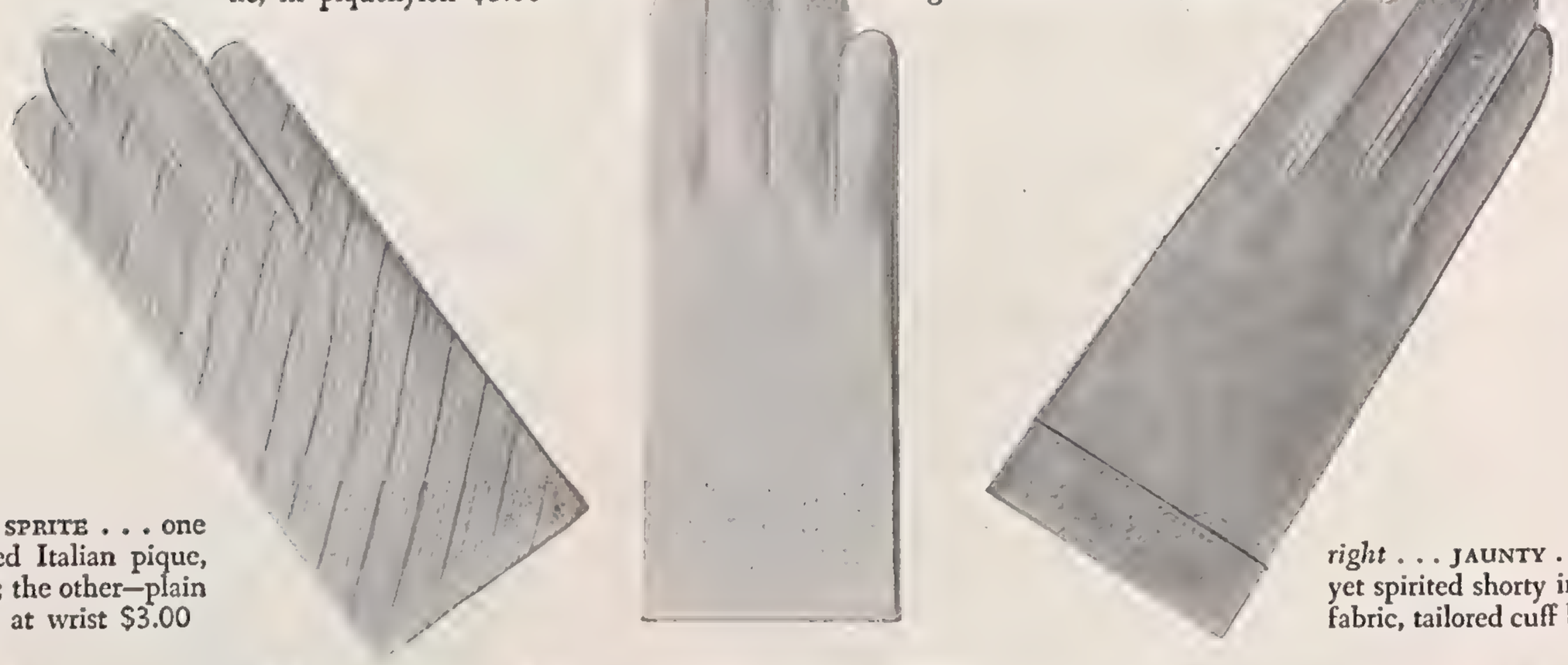
Guaranteed by Good Housekeeping

HANSEN *Textures* *...white and airy*
exciting "third dimension"—to focus the eye on your hands



center . . . THE WINK . . . sassy little slip-cover for your hand, held snugly at wrist with elastic, in piquenylon $3.00

above . . . GAYTIMER . . . nylon pretends to be pigskin — in a shorty with looped fringe ringing 'round the wrist $3.00



left . . . THE SPRITE . . . one side — imported Italian pique, open and airy; the other—plain cotton, elastic at wrist $3.00

right . . . JAUNTY . . . simple—yet spirited shorty in linen-like fabric, tailored cuff band $3.00

HANSEN

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Bright with eternal fires, the diamond
that marks an anniversary, a birth, an occasion
to be remembered, is the lovely symbol
of a husband's proud devotion. Recalling the
sweet joys of sharing and attainments,
it will shine on for you and your descendants,
in his honor, and as part of your
joint endowment, as long as there's a world.

fairest of lights



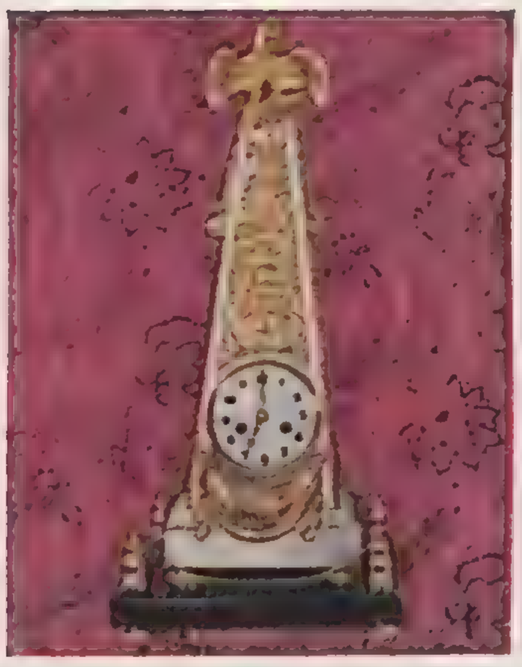
a diamond is forever

Treasured gift—a two-carat brilliant cut diamond looks magnificent in a ring. Priced from $1300 to $3200, plus tax, at representative jewelers.

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N. W. AYER & SON

FRENCH CALENDAR CLOCK. Lower dial shows months, days, dates, phases of moon. From the famous Old Charter Collection.

Tick-tock...tick-tock... the whiskey that didn't watch the clock!



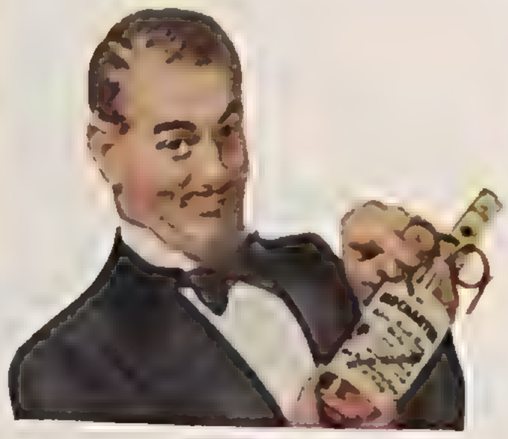
BY FRENCH CLOCK-MAKER PIOLAINE. Obelisk shape stems from excitement aroused by Napoleon's Egyptian campaign. When it's time for a highball, enjoy the luxury of Old Charter.



VIENNESE PENDULETTE. Heart, pushed down rod, re-ascends in 24 hours. Unique in America, as is Old Charter, better by the drink because it's aged longer by the clock.

OLD CHARTER GOES into the cask a superior whiskey. Slow aging mellows it to rare magnificence. These two simple — but vital — factors are behind the superb flavor that is Old Charter's, alone.

Long a bourbon drinker's *premier* whiskey, Old Charter's superb quality and rare smooth flavor have actually won over many Scotch, Canadian and Bonded whiskey drinkers. It has become one of the leading *quality* whiskies in America. Try it yourself. You'll see *why*.



OLD CHARTER

Kentucky's Finest Bourbon

STRAIGHT BOURBON WHISKEY • 7 YEARS OLD • 86 PROOF
OLD CHARTER DISTILLERY COMPANY • LOUISVILLE, KY.



ROTHMOOR greets spring with the most exciting coats and suits in ROTHMOOR'S history. The coat features smart stitching detail at the shoulders and versatile tapered sleeves that may be worn either down or turned up. Sizes 6 to 20.

The exquisite ROTHMOOR below is done in Worsted Crepe and features beautiful soft yoke detail framing a small rounded collar. Your ROTHMOOR store has this and many other exclusive designs to show you now.



Rothmoor

Rothmoor Corporation, 22 W. Madison St., Chicago

Proof
in
BLACK
and
WHITE

Lastex
Reg. U. S. Pat. Off.

is indeed the
miracle yarn that
makes things fit



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RUBBER COMPANY
ROCKEFELLER CENTER
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US RUBBER



Madame Renauld
designs
"Personal Notes"
in a
Fine Linen Finish

The beautiful linen look
of smooth Viscose
with a deckle edge of
deeper tone pleating.
Lines as *personal* as
the gracious
notes you write.

12½ to 20½
14 to 38

Under $23

At all fine stores, or write
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Craft Fabric
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Modern as
the way you live—

Verdona Crepe

in the new *Misti-Tones* . . .
a Pacific Craft Fabric

You're young—you're modern—you want the new, but not the untried. And for the soft, feminine suits that smart designers have created for you this spring, Pacific's Verdona Crepe, in the new *Misti-Tones*, is the perfect answer. It's a crisp, lightweight worsted fabric you can wear any time, any place, and always feel well dressed.

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For your most important costume this spring, choose Verdona Crepe, in the new *Misti-Tones*. This superb all-wool crepe is unsurpassed for flexibility, resilience and draping quality. You'll find it in junior, misses' and women's suits and coats in price ranges to suit your personal pocketbook. Be sure to look for the Pacific Craft label—it is your assurance that you are getting the *real* Verdona Crepe.



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shaped
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#200 panty
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In nylon elastic $7.50
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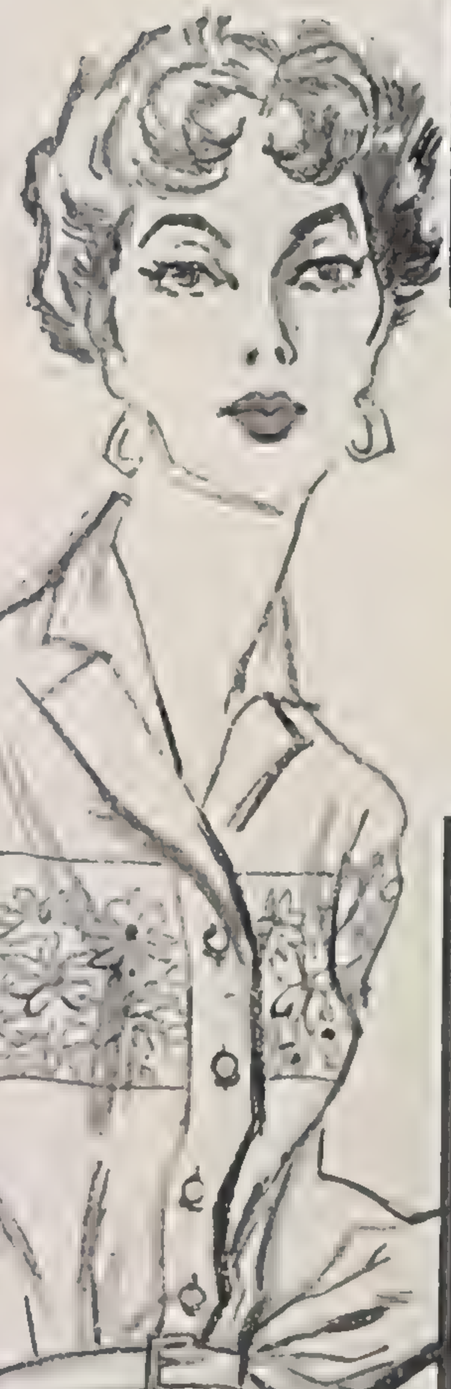
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young half sizes

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(Above)—Slim panels of embroidery give a slender line to this classic dress. Matching simulated pearl buttons . . . sizes 14½ to 22½.

(Sketched, center)—Above the table interest is created in this dress with wide bands of embroidery in yoke effect, repeated in the brief sleeves . . . sizes 14½ to 22½.

(Far right, top)—A young fashion with the embroidery used on the sleeveless bodice. Flattering soft neckline ties low on the throat. Pastel pearl buttons . . . sizes 12½ to 20½.

(Far right, bottom)—Pleats creased to paper-edge sharpness give pretty ease and fullness to the skirt, in this young cardigan dress with three scrolled bands of embroidery. . . . sizes 12½ to 20½.

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of Berthold Coiffeur, 61 West 55th Street, New York City, styled this flatteringly lovely Italian cut coiffure . . . correct for the many occasions and varied activities of today's modern woman.

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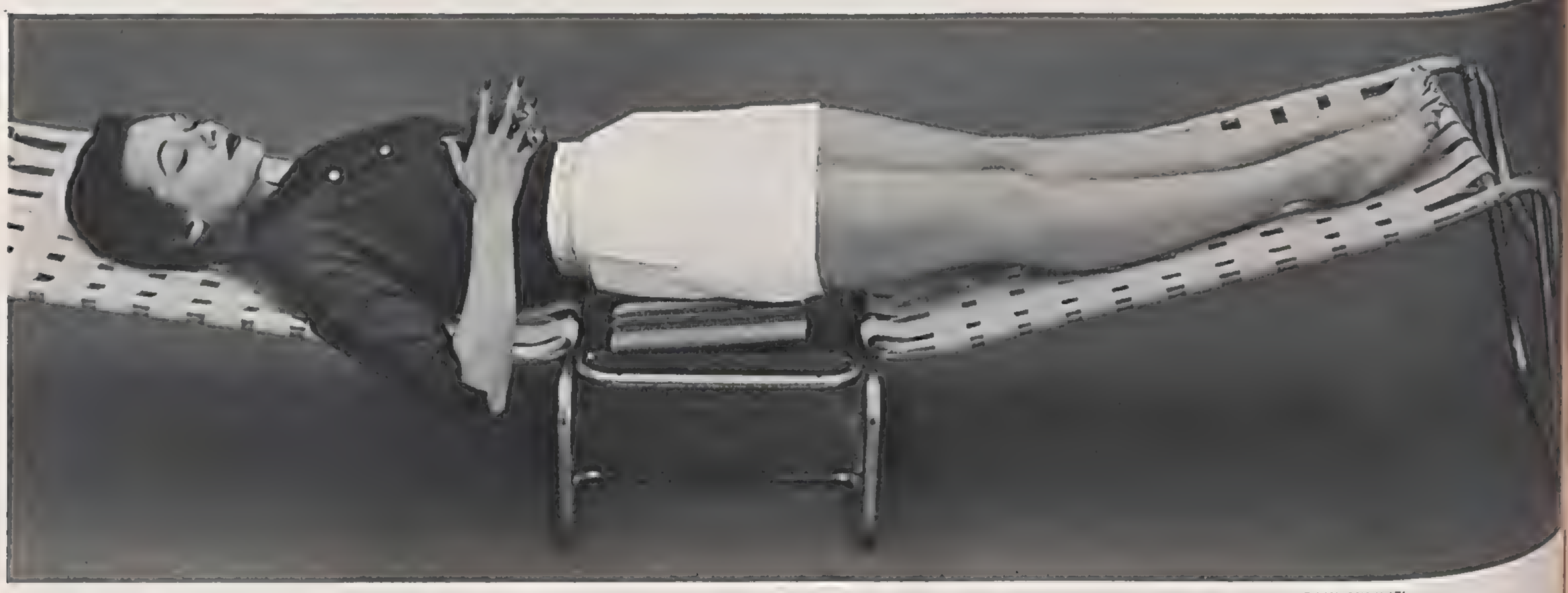
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THE LAZY WOMAN'S GUIDE TO EXERCISE



The motorized hassock: for tired legs and feet



The motorized chaise longue: to exercise the waist and hips—to send the blood coursing.

PAUL HIMMEL

The trouble with exercise is—it's often so much trouble. All that equipment, all that driving miles to get someplace where you can, all that huffing and puffing—all that *energy*. We are as *pour le sport* as the next one, and a great talker-about, and illustrator-of various exercises. But the plain fact is that some women won't go to the trouble, some haven't the energy, many haven't the time, for consistent (and needed) exercise. And a few can not exercise for various physical reasons. So here we are. On this page: three illustrations of *passive* exercise. You relax and a machine does all the work. Absolutely no trouble at all (expensive, maybe—but no trouble). The wonderful gimmick in this machine is a motor (electric—plug it in anywhere) with a padded platform which moves back and forth, or from side to side, in a forceful, rhythmic beat. The motorized section clips onto webbed sections, in various ways, so you can have lying-down exercise wherever you need it most. And it can be used alone, while you sit in a chair, for the legs. A daily few minutes with this is a peaceful and utterly relaxing time—and afterward you feel stimulated, full of energy. Wonderful for cricks in the neck, aching backs, tired legs and feet. It is also an excellent accompaniment for a reducing diet. And, by helping to tone the muscles and encourage the circulation, it is a great persuader to better posture. This is the Home Plan Unit of the Stauffer System—and a telephone call to one of their salons brings a demonstrator. In New York, call Murray Hill 7-2550. The price: $269 (or cheaper than a country club).

The motorized back rest: to ease shoulder tension




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Vogue's Travelog

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New England News

Bulletin to city-dwellers (for immediate release from smog, smaze, and slush): the mountains of New England can still be full of fresh snow in March. Birches are apt to be frosted with ice on sunny mornings. The air is sure to be crisp as a new dollar bill. What with pleasant hotels and handy transportation—a likely spot for winter vacationers who enjoy skiing. (And New England has an on-into-spring skiing season.)

BIG BROMLEY, Vermont: a big ski-able region near Manchester, easy to drive to, because the hard-surfaced roads are quickly cleared after every snowfall. The ski slopes are smooth as a putting green—which means good skiing on as little as four or five inches of hard-packed snow.

CANNON MOUNTAIN, New Hampshire, is near Franconia (and near New York, via Northeast Airlines' flights to Lebanon, limousine service to finish the trip). High point of Cannon Mountain vacationing: the aerial tramway's mile-long ride to photogenic scenery and five down-mountain ski trails.

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NASSAU



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Open for the Winter Season until April 15. Superb accommodations and unstinting service in a colourful seaside setting. Pvt. beach, pool, tennis courts on Hotel grounds. Nearby facilities for riding, polo, deep-sea fishing, sailing, water skiing. Guest privileges at our own & jointly operated Bahamas Country Club, U.S. Rep., Robt. F. Warner, Inc., 588 5th Ave., N.Y., or your local Travel Agent. R. G. Nefzger, Gen. Mgr.

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Nassau's most popular hotel in the gay Bahamas. Famous for food, service, all sports . . . golf, water-skiing, deep sea fishing, spear fishing. The Fort Montagu Hotel on the ocean front features Nassau's largest private beach. Open all year. G. Walter Fender, V.P. and Gen. Mgr. Reservations through your travel agent or New York Office, 630 Fifth Ave., CI 7-7697.

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Balmoral Club. The Caribbean resort club. Consult your travel agent for reservations, or Balmoral Office, 16 W. 55th St., N.Y. 19—JU 6-3070.

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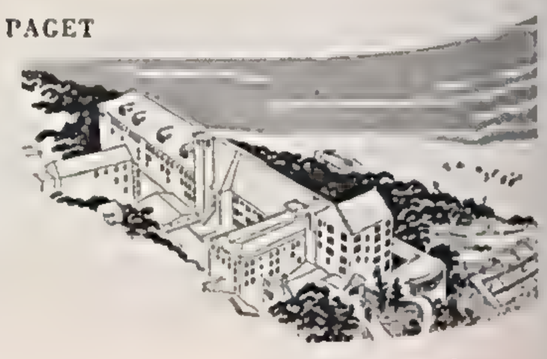
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For boys and girls 5-18. 4 age groups. All camp activities. Riding, Sailing, Trips. 100 acres in Maine. Gardening & building projects. 9 wks. Also California & Canadian trips. **Mrs. Jackson V. Adkins, Phillips Exeter Academy, Exeter, N. H.**

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At Long Point on Lake Champlain, Plattsburg, New York. Mature counselors of high character. Equitation, swimming, boating, aquaplaning, riflery, tennis, archery, Indian lore, arts and crafts, campcraft, drama, dancing, choir. Educational trips. Snug, screened cabins. 56-ft. cabin cruiser, 39-ft. racing sloop, sailboats. Dry, temperate, healthful climate. Approved by New York State Department of Health. Catalog.
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Girls' Camps

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Girls' Camps

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Name_____

Address_____

Son_____ Daughter_____ Age_____

Type of camp preferred_____

Location_____ Approximate fee_____

Special interests_____

3-1-54

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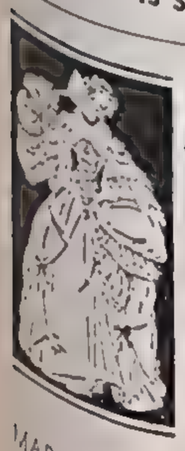


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SHOP



Left: Very Mogambo, this neckpiece: a slender leopard tie (this one will not change its spots). To wear, for instance, with tawny suits, natural cashmere sweaters. Beige shantung lining. $13.50 inc. tax, ppd. Oce-Leopard, 244 W. 39th Street, N. Y.

Right: Jewelled bracelet based on felt, to order in any colour, in several combinations of stones. Here, fake pearls and rhinestones on black. Needed: the wrist-measurement. By Maganela, $12.50 tax inc., ppd. Mrs. M. W. Barney, 16 East 11th Street, New York.



Right: Here's something to rival a trip to Hawaii: a double lei of mink tails (ranch, wild, or grey-blue mink, that is). Very nice wrapping for a scoop neck, for one thing. $17.95, tax inc. Harold Rubin, 52 E. 56th St., New York.





Left: At home now, beach later—Capezio shoes of straw cloth with pompons, pink roses, and their own bumble bee. Natural or black, sizes 3 to 11. $9.95 plus 25c postage. French Boot Shop, 541 Main Street, New Rochelle, New York.

HOUND

...March coming up



Left: A scarf designed by a female engineer-architect no less, and designed to stay as you tie it. It comes in delicious colours. By Marialla, $12.95. At the Fantasia Shop of Lord & Taylor, 424 Fifth Avenue, New York.

Right: An Orlon cardigan, news with a little round collar, cap sleeves, a length no longer than waist-length. Sizes 34 to 40. White, pink, blue, maize. By Storyk. $7.95. Jane Engel, Madison Avenue at 79th Street, New York.



Right: A super-luxurious touch of white for spring: a white mink ascot with petal-shaped tips. Little-known-facts-dept.: this one's especially soft and silky because it's of female mink. $175 including tax. Benn Mandel, 370 7th Ave., N. Y.



MIEHLMANN



Left: A domed and jewelled gold ring: it's a cluster of 15 golden globes, each set with its own Indian sapphire, each sapphire star-set to really sparkle. $69.50 tax inc., ppd. Renaissance Jewelers, 545 5th Ave., N. Y.

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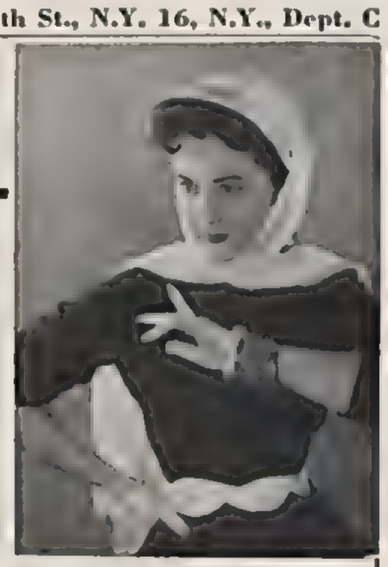


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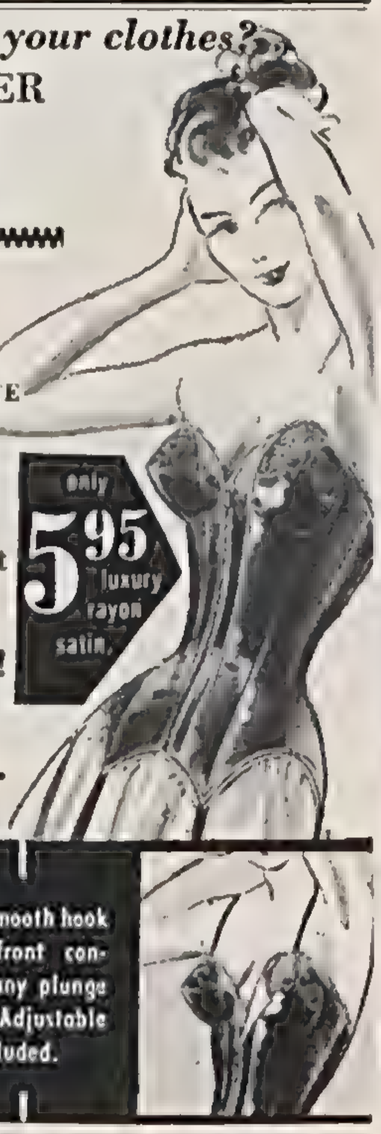
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SHOP



Left: News for a maternity wardrobe: a very white and fresh smock of embroidered cotton. The open neckline's rimmed with white cotton satin; over one shoulder, streamers. Also in pale pink. Sizes 10 to 18. $29.95. Page Boy, 2033 Cedar Springs, Dallas.



Right: One button's worth is all the effort required to get in and out of this robe. It's a day-length robe of white seersucker with red or turquoise shiny stripes. Crisp, no irons need apply By Dorian, $10.95. At the Clothes Horse, 128 E. 56th St., N Y



Left: Pretty idea for a trousseau, or a summer house. A blanket cover of crinkly nylon with nylon Swiss-embroidered inserts and edges. Pink, blue, or white. Single size, $17.95; double, $19.95; extra wide, $32.95. Bournefield, 660 5th Ave., N. Y.

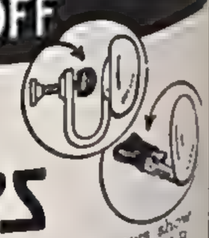
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HOUND

...*March coming up*



Left: Very young, but with just a whisper of sophistication: a jumper dress of Hope Skillman cotton. Lavender patterns the jumper and edges the blouse, Swiss eyelet-trimmed collar and cuffs. Sizes 3 to 6x, $14.95; sizes 7 to 12, $16.95. Denise, 516 5th Ave., N. Y.



MIEHLMANN

Right: News for a tall woman, 5'7"-6'2": Orlon sweaters with longer sleeves and body. Cardigan, $9.95; slipover, $6.95. Sizes 34 to 40. Pink, blue, white. Flannel skirt, pink or blue, sizes 10 to 18. $12.95. Tall Wear by Sylvia, 13 East 47th St., N. Y.



Left: Nicely tailored—a Belgian linen luncheon set hemstitched and decorated with hand-drawn threads. The mats, 12" x 18"; napkins, 17" square. The 8-piece set, in oyster white, $6.95 plus 25c postage. Maison de Linge, 405 Greenwich Ave., Greenwich, Conn.

What's new at one of New York's long-established hair salons (namely, Paschkes, at 510 Madison Avenue): two young Frenchmen with some fresh ideas about the looks of coiffures, and some very serious training in the methods of coiffuring. Messieurs René and Nino were trained at the Hairdressers' Guild in Paris, which, it seems, accepts as students only those who have inherited their art from their fathers . . . and they're full of enthusiasm as *well* as pedigree. What's not new at Paschkes: the pleasant atmosphere. Here, schedules run about as reliably as railroad time.





Turhan Bey, now co-starring in "Prisoners of the Casbah."

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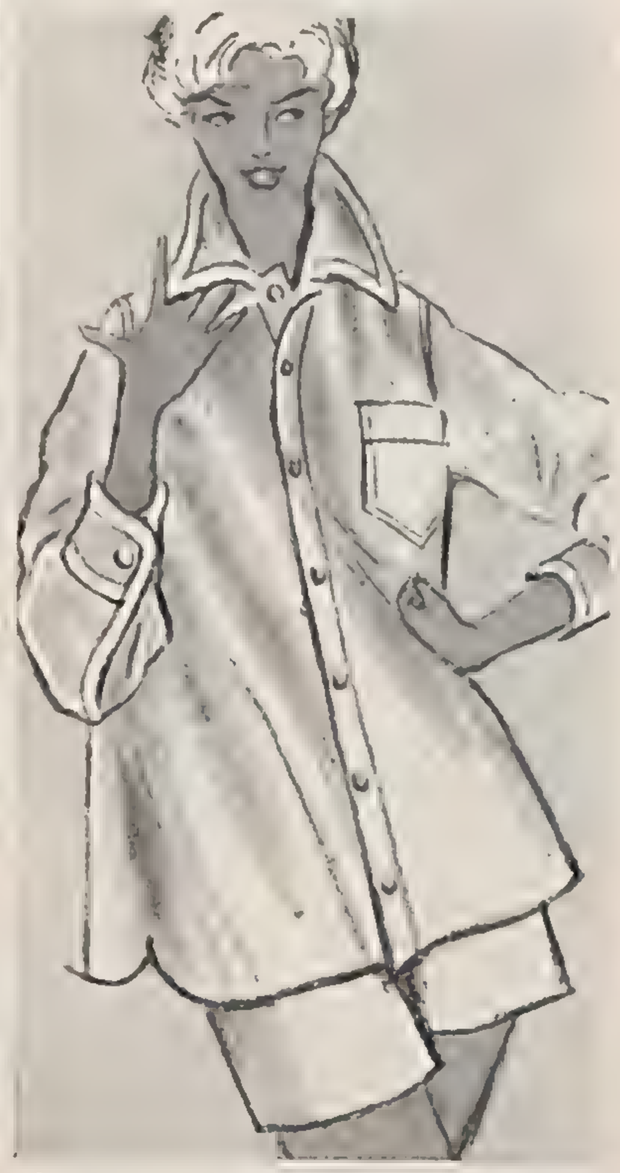


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Right: This shiny red box holds 16 ounces of cookies made from a variation on a Viennese recipe: ground almonds, butter, sugar, and vanilla. A real delicacy with tea or ice cream. $2.75 ppd. William Greenburg, Jr., 1181 Madison Ave., New York.



Left: The delicate taste of the best teas, the convenience of tea bags—here's Ceylon tea grown at mountain level, Darjeeling from the Himalayas, Formosa Oolong, and Jasmine, all prettily packaged in a sampler box of 50 tea bags. Imported by R. C. Bigelow. $1.75. Altman, 361 Fifth Ave.

SHOP

Left: Table of contents. First, a straw tray to hold any number of things. Then, a black wrought-iron stand to hold the tray. This arrangement: a good one when trips to the pantry are involved. Tray, 16" by 22"; stand, 15" high. $12.95, exp. coll. Inside California, 224 Second St., Manhattan Beach, California.



Left: The delicate taste of the best teas, the convenience of tea bags—here's Ceylon tea grown at mountain level, Darjeeling from the Himalayas, Formosa Oolong, and Jasmine, all prettily packaged in a sampler box of 50 tea bags. Imported by R. C. Bigelow. $1.75. Altman, 361 Fifth Ave.

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HOUND

...*March coming up*



Left: A highly organized package of good news for the fingernails. The hinged Lucite case with compartments holds: buffer, white pencil, powder polish, emery boards, orange stick. Very compact, one goes where you go, one might stay in the desk. $2 ppd. MAD Products Inc. 17 East 42nd St., New York.

The housekeeping of coiffures between wash-and-set: the business of some clever people called Cosmeticap Co. First, they have a *dressing hood:* a front-zippered nylon marquisette hood that covers the whole head (very Lady Vere de Vere On a Safari), protects the line of the coiffure, and prevents a fatal contact between make-up and dress. $2.95 ppd. Second, a *shower tent:* transparent vinyl that fits over the head, has a little tent-like flap that peaks out over the face. $1 ppd. Cosmeticap Co., Dept. V6, Chrysler Bldg., New York.

MIEHLMANN



Left: Companion piece for the coming season of straw shoes. (Straw might just be the first indication of summer.) It's a contour belt to tidy up the waistline— of two-toned straw cloth with a brass buckle. $6.95. Furcessories, 225 West 34th St., New York.



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RUTLEDGE

COVER: Not once but twice, the hat that's the breath of spring—and of fashion; primavera versions of the becoming new shade-brimmed shape. Both these hats, of painted silk picturing (left) flowers and (right) butterflies, ringed with grosgrain ribbon. Both, Lilly Daché. Also at Hutzler's; Hudson's; I. Magnin. With the flowered hat, jewellery by Hattie Carnegie, and gloves by Wear-Right. With the butterfly hat, Schreiner jewellery and Grandoe gloves. All, Lord & Taylor. Spring complexions—applied with Pond's "Angel Face."

MARCH 1, 1954

PARIS FASHIONS

- The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

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first report, first pictures

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THE SUIT WITH THE REMOVABLE COLLARS

LEFT: THE SUIT WITH ITS EMBROIDERED SELF COLLAR. RIGHT: WHISK, AND THE COLLAR IS OFF AND YOU HAVE YOUR BASIC BLACK CARDIGAN. INCLUDED BUT NOT SHOWN, A REMOVABLE, CRISP, WHITE PIQUÉ COLLAR. THE SUIT IS IN A FINE WORSTED BY FORSTMANN, SIZES 10 TO 20. WITH BOTH COLLARS, ABOUT $70.



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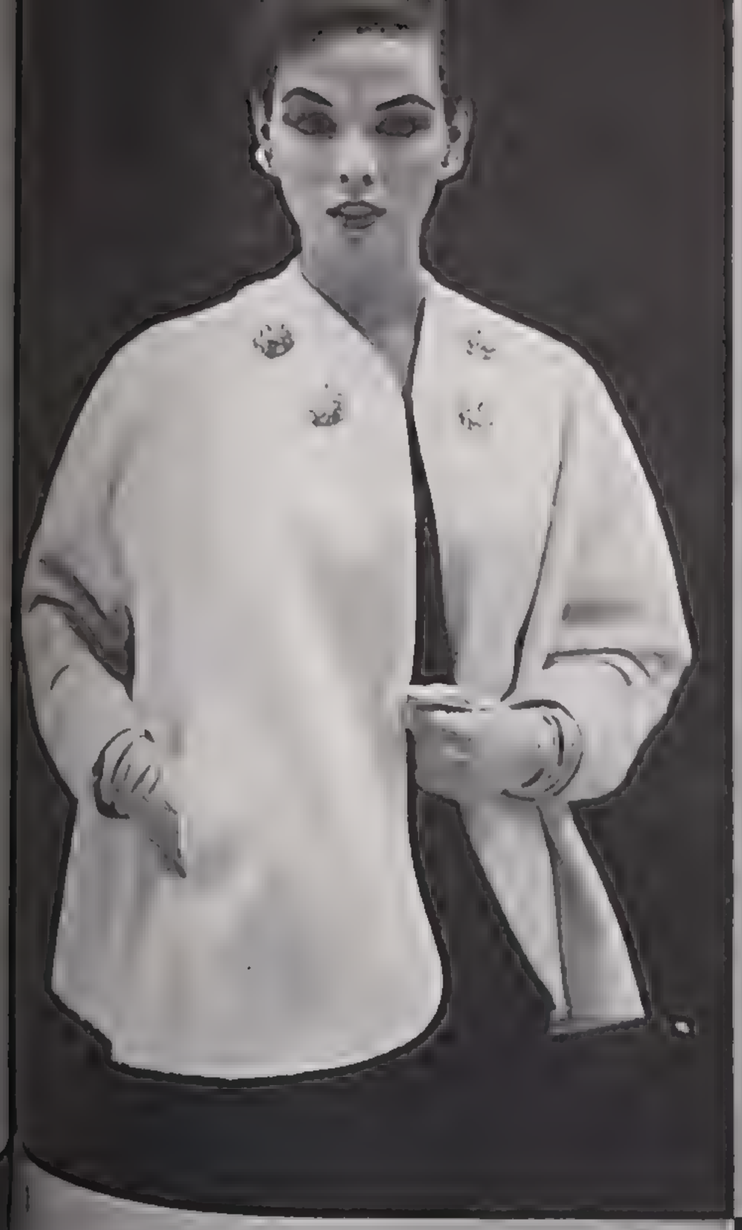
BLACK AND WHITE



LEFT: STARK, DARK THE SOLID SUIT IN A FINE FORSTMANN WORSTED WITH TUCKED INSETS. SIZES 10 TO 20. ABOUT $70.

RIGHT: IN A FINE WORSTED BY FORSTMANN. REMOVE THE WHITE LACE COLLAR FOR THE ALL-BLACK LOOK. SIZES 10 TO 20. ABOUT $70.





LEFT: CARDIGAN WITH BLAZING JEWELLED MEDALLIONS. IN A PURE WOOL ZIBELINE. SIZES 6 TO 18. ABOUT $50.

RIGHT: PAVED WITH GLEAMING PEARLS, THE COLLAR THAT CRESTS THIS ZIBELINE TOPPER. SIZES 6 TO 18. ABOUT $50.



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VOGUE'S EYE VIEW:

PARIS RELAXES

There isn't a tense moment in it—the Collections news.
Before you've read a half-dozen pages further, you may find yourself thinking
that the most comfortable thing you could do at the moment is to be in fashion.
Because what's coming out of Paris is a totally new,
totally relaxed approach to dressing—the couturiers subscribe almost *in toto.*
To say the silhouette is easier isn't even half the story.
Clothes *look* easier, as if elegance were as natural a process as breathing.
Clothes are easier to live in, and to live with. There's an easy, almost offhand
new way of wearing them—the merest slip of a jersey suit
is carried off with wonderful new nonchalance: a jersey skullcap, a handful of beads.
(With evening, however, all nonchalance ends.)
Colours are easier—the new tweeds are blurry, beautiful pastels;
the new prints are hazy around the edges, their patterns often fused together
so they can scarcely be defined. Hats are easier.
In the shade of big new brims, the faces of women look beautifully relaxed—
as relaxed as the face of Paris the moment after dawn.

Photographs in this Paris report taken against backgrounds especially conceived for Vogue by painter Antoni Clavé.



PARIS COLLECTIONS: ONE EASY LESSON

CHANEL SURPRISE: 1954

Chanel is a tradition so strong that today she can hardly compete with the strength of her own aura. All the Paris couture (except Fath) is permeated with the easy, underdone sort of clothes that were the basis of Chanelism at its height. Other couturiers have interpreted Chanel in today's versions. Chanel herself followed her 1939 ideas so closely that the public, whipped to a frenzy of expectation by the extraordinary advance publicity, gasped in surprise at the unchanged simplicity and many of them gasped in disappointment. They came expecting the same sort of fashion miracle which Chanel had performed in 1919, when she introduced her "nothing of a dress" into a world of elaborate, overdone clothes. In 1954, the fashion world looked for another surprise—and the surprise was that none appeared. But if the simplicity of her line was not new, was suited perhaps more for meticulous private clients than for astonishing the multitudes, its influence is unmistakable. Whether this collection was simply a "beau geste" on Chanel's part, or a return to her career, it was—and is—the excitement of the Paris Collections.

Opposite: *The suit which represents everything Chanel has believed in all her life. Navy-blue wool Chanel jersey, with squared shoulders, slightly padded; two patch pockets; cuffs that button and unbutton to turn back; side-pleated skirt for walking ease; a launderable, tucked, white muslin blouse, with real cuffs and cuff-buttons, and with tabs buttoning onto the skirt, front and back, a young turn-down collar, and a young bow at the neck. Here: Altman; Marshall Field; Frederick & Nelson; I. Magnin.*

Couldn't be easier. The wonderfully casual new feeling of the French day fashion is achieved in almost as many ways as there are couturiers. Dior blouses some of his suits and dresses; makes his coats little straight overcoats; suggests rather than indents the waistline of his suits. Balenciaga continues his fluid line, softened, less architectural. Griffe has his own technique for relaxed-looking clothes—often a slightly lifted waist; some dresses are only pleated shifts tied in with wrappings of cords. While Patou and Balmain include many fitted suits and dresses, these houses also have a softened line. Givenchy includes many actual middy tops—belted or loose; and every other couturier takes, in some way, the casual tone. Jacques Fath, in contradictory spirit, is the only one to say "*non*" to nonchalance. He believes in a governed silhouette. His voice is good, his clothes are smart, many have already been bought for America, but the general air of the Paris collections remains casual just the same.

How suits are relaxing: by going easy on waists, for one thing. They don't force, they don't try to get within an inch of your life. Often they relax on the strength of their enormous, enormously pretty new collars. There are some suits that refuse to be bothered with buttons; they tie softly instead. Others have even dispensed with sleeves. And there's one suit with an unbuckled buckle—the ends dangle cheerfully.

Day dresses are elegant without noticeable effort. One of the stars of the collections is a red jersey dress, simply an easy bodice buttoned to an easy skirt—no belt, no anything except a white chiffon scarf. Then there's a pale shantung two-piece dress, one continuous, easy line from the turtle neck to the hem; a bloused green silk dress like an elegant schoolgirl's; easy-as-pie pastel shirt dresses, wearing coats in deeper tones. One important late-day dress: simply a little wool jersey and some shirring—but it's easier said than done, and a sure flatterer to everyone who's put it on so far. Dresses, too, don't bother to buckle their belts if they can possibly tie them in knots instead.

Day coats are as easy as this: as the overcoats in flannel, cotton, and silk prints that are hits in every collection. They will probably come to America this summer in the wonderful new white cloqué cotton. Also right for America, wonderful printed coats, in cotton or silk or chiffon.

Also making it easy to relax: the new pale soft shades of every colour; fabrics like the new baby tweeds, cloqué cottons, lace-printed organdies. And the fact that Paris has discovered self-tending fabrics like Orlon, and nylon seersucker.

And about as casual as the cutting of the Kohinoor diamond: the new Paris evening coats and dresses. Gold-embroidered organdie, ravishing chalk-white chiffons, sleeveless white satin middies over heavily beaded black skirts, lace with little trains, floor-length manteaux with fox edges, tiered bubbly nylon, pleats without end.

TIERED NYLON:
CHANEL
EVENING NEWS

CHANEL LATE-DAY:
A STREAM OF
WOOL JERSEY

Left: In motion again
(and no dress ever moved quite so smartly),
Chanel's famous tiered dinner dress.
Now she makes tiers of the most modern of
fabrics, bubbly nylon seersucker,
with still another kind of travel in mind—
trips you pack for, not just the rooms you cross.
Bright navy blue, plus blown roses.
In America: Marshall Field; Frederick & Nelson.
Right: Loveliness made to look
like the most natural thing in the world—
rose-red wool jersey, as Chanel
drapes it for late day.
In America, at Hattie Carnegie; I. Magnin.
The jewellery, also in the Chanel manner:
strings of huge false rubies and pearls.

HENRY CLARKE





HENRY CLARKE



PARIS CORSETED: FATH *PARIS CASUAL: DIOR*

Facing page: Now Fath bones his suit-jackets like the tops of corsets.
You put on the jacket, and his new silhouette becomes yours without further ado.
Here, navy-blue wool with Fath's important new scarf, bow under the bosom,
buttons that extend to the hem of the skirt. Note the new
fringed Fath pillbox. Suit: Henri Bendel; Wanamaker's, Phila.; Filene's; I. Magnin.
Above: Ease as Dior does it—and underplayed elegance is the new Dior manner.
The superb nonchalance here, in navy-blue wool jersey—
a mere slip of a suit, bound and tied with satin; a jersey skullcap; a handful of beads.
Suit: Wanamaker's, Phila.; Holt Renfrew of Canada.



HENRY CLARKE



Facing page: Balenciaga, the master of the relaxed line, works here in a new putty-coloured raw silk jersey—that seems to do exactly what he wants it to: to flow in a long unbroken line, to melt into loose sleeves, a little turtle neck, and centred pockets. The hat and flower: starched cotton. *This page:* Givenchy's bright red jersey nonchalance—the shapeliest piece of *un*fitting you ever saw. Nothing to it (nothing but Givenchy's cut, of course); the simplest bodice buttoned on to the simplest skirt. The scarf; white chiffon. The hat, one of Givenchy's fat sailors—in red. All here, at Wanamaker's, Phila.; Marshall Field; Frederick & Nelson.

NEW PARIS SIMPLICITY: GIVENCHY

GREAT PARIS NONCHALANCE: BALENCIAGA



HENRY CLARKE



PARIS: DIOR'S NEW CASUALS

CASUAL SUIT, SAILOR-COLLARED

What do they do for relaxation,
Dior's new clothes? They just take everything
a lot easier now. Jackets are shorter,
more lenient; many are bloused. Skirts,
even the straight ones, are far more liveable.
This is something of a millennium,
this much ease from Dior. But one thing's sure:
it's easier said than done.
Above, left: Dior's fine careless collar tied over
a lightly fitted suit. The dress,
a not-plastered-on sheath. All, navy blue.
At Marshall Field; Frederick & Nelson.
Directly left: This is Dior's new idea
of a fitted suit—the fit, entirely unforced.
Navy-blue rough wool, with a slit shawl collar
winding up as a Boy-Scout scarf. The jewel,
a merit badge? of, presumably, diamonds.
At Marshall Field; Frederick & Nelson.
Right: In chalk-striped grey flannel,
the costume Dior calls "Tour du Monde"—an easy,
offhand costume intended to see a woman
around the world. Bloused jacket
over a décolleté dress. Skirt, completely
pleated. Here, at Altman; Filene's; Marshall Field;
I. Magnin; Holt Renfrew of Canada.

SUIT-FIT: LITTLE FIT

BLOUSED-JACKET COSTUME





DIOR: CRUSHED CROWN



GIVENCHY: BABY BOWLER

THE HATS OF PARIS

Top left: Dior's Tudor shape, with a crushed crown and straw brim. This one: toast straw and grey flannel. At I. Magnin.
Top right: Givenchy's baby bowler; all white kidskin, even the bamboo brim. At I. Magnin.
Centre: Balmain's huge cartwheel, pinky-beige striped with white. Here at Bergdorf Goodman.
Lower left: Givenchy's delicious turban: white chiffon, sprung with lily of the valley.
Lower right: Dior's mauve chiffon turban, pulled into a big chou. Here at Bergdorf Goodman; I. Magnin.



BALMAIN: STRIPED CARTWHEEL

GIVENCHY'S SHIRTDRESS COSTUME

Facing page: Givenchy did a whole series of these pastel dresses with coats in a deeper tone. Here, a clear raspberry fleece coat, the collar buttoned over a gathered neckline—with a pink Orlon shirtdress cut as easy as pie. (This kind of pie—a Givenchy specialty.) One of his unbuckled buckles swings cheerfully from the belt. Costume, at Altman; Wanamaker's, Phila. Pink rough straw sailor, side-dipping. Earrings, jewelled and pearly drops.



GIVENCHY: CHIFFON WRAP



DIOR: CHIFFON CHOU

HENRY CLARKE



PARIS: PALE AND INTERESTING

GRIFFE: NATURAL PANAMA COAT

Griffe's silk coat, the colour and texture of a Panama hat.
Lightly fitted. Heightened waist. Collarless.
(That's a dress appearing at the throat.)





BALMAIN: PALE TWEED

Practically a nursery version of tweed—
soft pink flecked with white.
Balmain suit, Bergdorf Goodman.



PATOU: NATURAL PONGEE

Real, honest-to-summer silk pongee—this pleated
afternoon dress fastened with a
twisted scarf, by Patou.

HENRY CLARKE



GIVENCHY: PALE TWEED, UNSLEEVED

A suit with two fascinating details:
bare arms. Casual? The jacket's simply a wrapper.
Fabric, another pale-flecked thin tweed.



DE RAUCH: PASTEL TWEEDS

Daffodil tweed and palest turquoise tweed.
Both, positively willowy. One, noticeably short-sleeved.
Both hats, by Paulette.



DESSÈS: PALE TWEED, GATHERS

Dessès, suit with gathered-above-the-wrist
short sleeves. More gathers under the collar.
Cereal tweed; relaxed fit. Here, at Gunther Jaeckel.



DIOR: PALE GREY, BLOUSED

Dior's grey alpaca dress—no trouble at all.
Even the skirt has a bloused top (so has the *blouse*).
Here, I. Magnin.

HENRY CLARKE

PARIS AFTER DARK: CHALK WHITE

DIOR

PATOU

Above: From Dior, chalk white—solidly, purely chalk white. No colours, no contrasts, no interruptions; even the necklace (by Winter) is chalk white. The dress, folded, covered at the shoulders, buckled at the waist, and the enveloping coat—silk faille—chalk white. In America at Bergdorf Goodman; Filene's; Morgan's of Canada. *Left:* From Patou, and named "Joy," for his famous perfume, chalk-white silk organdie embroidered and beaded in white, the skirt a spread calla lily. The neckline, the newest in Paris—the rounded camisole. New: the follow-the-ear-earring. The dress, here at Marshall Field; Frederick & Nelson; I. Magnin.

PARIS AFTER DARK: SHORT, PLEATED, PRINTED

Above: Print princesse by Griffe, the waist tied high, the garden all green and blue and new. The overcoat? See it now. It's the white cotton cloqué piqué that everyone in Paris is making something of—namely, news. *Below:* Schiaparelli's neatly-tied bouquet of spring flowers. A soft, silky dancing dress for a summer evening, its sash in . . . guess what shade of pink?



GRIFFE

SCHIAPARELLI





LANVIN-CASTILLO

Above: From Lanvin-Castillo, a dress called "Crystal"—over a ribbon-threaded underslip, clear blue-dotted white organdie, its skirt at least a thousand pleats. (Mystery solved: so *this* is where all those marcel irons have gone.) The little shawl, rimmed with pleats. *Below:* From Dessès, a dress of brilliant china-blue chiffon with a most unexpected set of pleats: every pleat is outlined with giant rickrack made of the same chiffon. Shoulders: somewhat under cover.

DESSÈS



CLARKE

MARCH 1, 1954



PARIS AFTER DARK: WHITE WITH BLACK

Above: From Griffe, polka dots floating in chiffon (and no one dots chiffon more prettily than Griffe). *GRIFFE*
A mist of a dress, black and white, with the new gentle camisole top,
and his current hint at a high waist—a high-placed velvet bow. Here, at Wanamaker's, Phila.
Right: From Balmain, tiers of shirred white tulle shaping from a rounded camisole top,
and ringed under with black grosgrain—except just at the waist and throat, where it turns bright red. *BALMAIN*



LOOK FOR: FROM PARIS



LANVIN-CASTILLO: SAILOR COLLAR

FATH: BIG COLLAR, BONED DRESS

FATH: CAPE COLLAR, CORSETED SUIT

HENRY CLARKE



DIOR: LITTLE OVERCOAT



GIVENCHY: UNBUCKLED-BUCKLE

DIOR: SATIN WINDBREAKER



The sailor collar, far left, above: Lanvin-Castillo favourite,
here, very accurate, in white organdie, banded in charcoal cotton.
The big-collared dress, directly left: Unmistakably Fath—grey flecked tweed
buttoned glove-tight all the way. The collar—big as a cape.
Here, in America at Wanamaker's, Phila.; I. Magnin.
The cape-collared suit, far left, below: Fath of course. Grey flannel suit,
with an inside corset, buttoned close from bosom to hem, the wide,
rolled collar faced with white grosgrain. In America, at Morgan's of Canada.
The hat, Fath's forward-tilted, duck-billed, white straw Breton.
The little overcoat, above: One of the hits of Dior's collection—
chalk-striped grey flannel, double-breasted with a buttoned back vent.
A hat shape coming our way: Dior's soft-crowned, straw-brimmed sailor.
The unbuckled-buckle, above right: Givenchy's newest entertainment,
here, gaily doing nothing at the neck and hem of an unfitted twill suit.
The scarf and turban, of white organdie.
The satin windbreaker, right: Dear to Dior, the little silk overjacket—
here, in black, over a double-collared wool dress. Dior's angled grosgrain pillbox.

AMERICAN ACCESSORIES: A COMPLETE RE-SHUFFLE

Look at the next several pages this way: as a practice session with the new accessories. Because accessories this year have to be seen in action—the big news is their talent for pulling off brilliant new clothes-manoeuvres. And the action doesn't stop, any more, with scarfs, gloves, jewellery, bags, belts. Now sweaters and shirts are turning accessory-tricks (pages 124-128); there's even a new dress (opposite) that acts as an accessory to another dress. The sky's the new limit, in other words. The tricks worked here are only a warm-up for your imagination—if *that's* active, that's what your wardrobe will be. This list: the new props to use in putting on an exciting 1954 fashion-performance.

Beads are big accessory news (Paris also loves them), and there's an endless string of possibilities to explore. Coloured beads (*every* colour). Chalk-white beads, opaque, worn in several long strings. Five or six strands of long and longer pearl beads. Smoky crystal beads in blue or pale rose, often twisted around the wrist instead of around the throat. (Warning: if you are going to wear the new fashion of many long strings of beads, be sure texture and shape are simple.)

Golden opportunity in accessories: the new textured gilt jewellery—replicas in metal of linen, embroidery, and wicker (coming soon: shantung gilt and gilt dotted Swiss). We like it mixed with rhinestones, coral, or chalky beads; like it worn in bulk at wrists and ears, but fined down for necklaces—the most delicate gilt chains, the plainest gilt chokers. Other good gilt news: enamel trimmings.

Scarfs, belts, gloves, and bags—the news makes interesting wearing. Try long taffeta stoles (in Paris, Fath makes wonderful use of these) worn as enormous neckties; little silk neckerchiefs with herbaceous borders. Try a newly slim belt in the new turquoise or orange patent leather; a new princesse belt, curving up to match the waistline; or a straw or silk belt in a floral, faunal, or geometric print. Try organdie-cuffed white doeskin gloves—or cuffs of piqué. And try a handbag that's the exact opposite of what you've been carrying: the new doll-size bag. For summer, printed fabrics are news again for handbags—and the smart money's on them.

TRAINA-NORELL'S *new switch:* THE DOUBLE DRESS

Facing page: Now you see it, now you don't—a brand new accessory, the accessory dress. a grey silk-and-wool jumper. At the left, the dotted blue and grey silk surah dress that's going to put it on in a minute. At the right, both dresses together. (At other times: the jumper worn separately or over almost any dress or blouse.) Both dresses, from Traina-Norell's new collection of double dresses. Bonwit Teller; Wanamaker's, Phila.; Neiman-Marcus; I. Magnin. Also at Bonwit Teller: the new shadier hat, the pseudo-pearl earrings and choker. The short white cotton gloves—by Shalimar.



TRICK #1:

Watch THIS PINK SWEATER

(HERE SHOWN WITH STRAWBERRY)

Details, page 128.

TRICK #2:

Watch THIS WHITE SHIRT

(HERE, WITH NASTURTIUM)

Details, page 128.





THE TRICK TURNED:

PINK SWEATER,

now WITH WILD ROSES

Details, page 128.

THE TRICK TURNED:

WHITE SHIRT,

now WITH ANEMONES

Details, page 128.



HOW THE TRICKS WORK



PINK SWEATER TRICK

On page 124, how the pink sweater works when it's worn with a plain-coloured dress—in this case, a dress of deep strawberry pink. Add a white hat embroidered with strawberries; a gilt and coral pin, newly placed; a beige bag. Sweater, of wool with a white fleck, about $155. Dress, of linen-textured silk with cap sleeves, a built-in half belt, about $175. Both: Hattie Carnegie; Hutzler's; Frost Bros.; I. Magnin. The straw hat, gilt earrings and pin, also at Carnegie. Calfskin bag by Ronay: Lord & Taylor.
On page 126, how the pink sweater works when it's worn with a print—for instance, a dress printed with wild-rose blossoms. Add a straw beret in a deep shade of rose; new bead jewellery in many rosy colours; and short gloves precisely the pink of the sweater. The sweater (same as above), white-flecked wool, about $155. Dress of silk surah with a low, round neck, about $155. Both: Hattie Carnegie; Julius Garfinckel; Dayton's; Holt Renfrew of Canada. Hat, and wristlet of rosy plastic beads, also at Carnegie. Earrings and pin by Schreiner, and Wear-Right gloves, at Lord & Taylor.



WHITE SHIRT TRICK

On page 125, how the white shirt works with a plain-coloured skirt for day—a beige flannel skirt, as shown. Add many shades of nasturtium. Button-down shirt of cotton poplin, designed by Biki, $15. Circular skirt of Miron worsted flannel with a fringed cummerbund; by Sloat, $35. Silk chiffon stole gilded with stars (and worn as a necktie here), by Vera. Mustard-beige leather bag, by Milch. Bead bracelet, by Schwab. Cotton gloves, by Wear-Right. All, Saks Fifth.
On page 127, how the white shirt works when it's worn in sunny places or for dinner-at-home—it's worn with a skirt striped in anemone colours, and beaded jewellery in red, coal black, white. Button-down shirt and deeply pleated skirt, both of cotton poplin, both designed by Biki. Skirt, about $40. Shirt (same as above), $15. Earrings and beaded wristlet, by La Tausca. Everything, Saks Fifth Avenue.
On pages 124-127, complexions wearing the new Elizabeth Arden "Invisible Veil" loose powder.



Couturier shoes: latest collection

Facing page: Four shoes that are the results of some very talented international teamwork—a custom collection created by Dior, and Delman. Like a couturier suit, or dress, each shoe is a perfection of fit and of workmanship—and of individuality (as you can see here, even the slenderness of the heels takes entirely different shapes). Upper left, navy-blue calfskin, the tiny tongue underlaid with white. Upper right, a suit pump of brown calfskin, with a buckled punchwork collar, a built-up leather heel. Lower left, black silk crêpe with sliver heels, jewelled side-buckles. Lower right, late-day pump of black calfskin, with asymmetrical cut-outs. All, to order: Delman, New York.











PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The new feeling that the world might be heading towards some kind of peace, at least for a short time. . . . The way people say they are not going to talk about taxes. . . . London's smashing hit, Sandy Wilson, the young man who wrote the story, music, and lyrics for the small, enchanting musical comedy, *The Boy Friend*, a little bit of nothing about the twenties, with its timing and its lack of pretension a lesson in perfection. . . . *Sayonara*, James Michener's belligerent small novel, written at times like a pamphlet, on Japanese-American relationships, with all the breaks going to Japanese women who really "understand love.". . . Pinky Lee on TV.

PEOPLE ARE TALKING ABOUT . . . "Telecourses" and "viewdents" in the sparse pemmican vocabulary of educational TV. . . . Audrey Hepburn as a rapturous water nymph in the new play, *Ondine*, in which the second-act costumes are a miracle of colour, with everyone dressed in the brilliance of Tarot cards. . . . This soothing powder offered by Columbia University President Grayson L. Kirk: "There is virtually no known curricular device by which an earnest, intelligent young man can be prevented from getting some kind of an education.". . . The glow of Geraldine Page in *The Immoralist*, a further exploration of virility, adapted from André Gide by Ruth and Augustus Goetz.

PEOPLE ARE TALKING ABOUT . . . The gold grotesques, bird and beast figurines like things out of Hieronymus Bosch or even Dr. Doolittle, in the exhibition "Ancient Arts of the Andes," at New York's Museum of Modern Art. . . . The song horror, blown in from Jamaica, "Don't Roll Those Bloodshot Eyes at Me.". . . Jeanmaire fizzing gloriously in the musical comedy, *The Girl in Pink Tights*. . . . The bookshop opened in Paris by the great Cézanne's grandson who wanted to be a painter but whose hand is rumoured to have faltered when he came to sign "Cézanne" at the base of a canvas. . . . The song, "Secret Love."

PEOPLE ARE TALKING ABOUT . . . *Anatahan*, Josef von Sternberg's fierce film, a study of power, with a Japanese cast and crew, giving the off-tone effect of a juke-box song translated to a twelve-tone scale. . . . The magic book, *A Kid for Two Farthings*, by Wolf Mankowitz, who tells without hokey-pokey and without supernatural effects his fairy story of a six-year-old who mistakes a sick goat for a unicorn. . . . Mary Boland, Kay Medford, and Jack Warden, funny and touching, sometimes simultaneously, in *Lullaby*, a minor comedy by Don Appell who has twisted the silver cord of possessive mother love into some fresh loops.

INA CLAIRE, JOAN GREENWOOD, AND CLAUDE RAINS, STARS OF T. S. ELIOT'S "THE CONFIDENTIAL CLERK"

The pleasure of this new comedy lies partly in the cast, partly in the comic invention of the relaxed but exact verse, and partly in the international game of guessing what Eliot means by his geometric puzzle on illegitimacy. (Critics and audiences alike struggle with their own interpretations as though Mr. Eliot were a graduate course in Biblical translation.) Without too much difficulty, it is fairly obvious that Eliot is saying that it is dangerous to wish for anything if you do not know yourself, and that you can only know yourself through the sympathy and understanding given to and received from others. To interpret this with high amusement, there is Claude Rains as the fertile Lord Mulhammer, a financier who wanted to be both a potter (and couldn't) and the father of a son (and apparently could). There is Joan Greenwood who has a strange beauty and an even stranger voice—a broken croak with honeyed edges which she uses like a Heifetz. There is Ina Claire as the flighty-minded Lady Elizabeth, moving and changing through the comedy, flicking her lines as though they were whips, making a moment of the highest comedy by no more than a glimmer of new intelligence in her famous eyes.

CHILDREN IN THE TUILERIES

Sketch by

VUILLARD

These children, racing like autumn leaves. these women tightened against the wind, were sketched in the 1890's by Edouard Vuillard, that quiet, intimate genius, in India ink in a schoolboy's notebook on a half-page about one quarter the size of this reproduction. (A Vuillard exhibition, now at the Cleveland Museum of Art, will come to New York's Museum of Modern Art April 7.)





THE PACE FOR LIVING

BY R. C. HUTCHINSON

EDITOR'S NOTE: *R. C. Hutchinson's novels include* The Answering Glory, The Unforgotten Prisoner, Elephant and Castle. *They are popular in America as well as in England, where he lives, with his wife, two sons, and two daughters, in a sixteenth-century farmhouse in Hampshire. His own writing—careful, compassionate, accurate, and quietly amusing—is very much the kind of writing he describes in this article: "The kind that explores life as a connoisseur would, taking its time."*

I saw a play in Dublin not long ago in which the chief character was an elderly corn-merchant in a small Irish country town. He was a man of many anxieties—his heart was dicky, his nephew was cheating him, his wife had had the fantastic notion of spending £10 on a holiday. Altogether the pace of life was getting too much for him, and in a moment of despair he uttered a great cry from the heart: "They tell me there's an aeroplane now that goes at 1,000 miles an hour. Now that's *too fast!*"

For me that was the most enchanting line in the play—the man's complaint was so gloriously irrelevant to his own situation. And besides being comic, it struck me as a perfect illustration of the way the Irish get at subtle truths by the most unlikely approaches. You saw what the old fool meant.

Not that I have any dislike of rapid movement myself. I enjoy going in a car at ninety miles an hour—so long as I am driving and so long as it is not my car. I adore the machines that hurl you about at Battersea. To dine in London and lunch in New York next day seems to me a most satisfactory experience. I admit it excludes all the real pleasures of travel—the sort of fun you get from a country bus in Somerset or Spain—but it gives you a superficial sense of drama; it is a sort of excitement our ancestors had to do without, and we might just as well accept it gratefully. No, where speed becomes something unfriendly to me is where the mental activities of our time tend—as they naturally do—to follow the pace of the machines.

I speak with prejudice, because I belong to the tribe of slow thinkers, those who are cursed with *l'esprit de l'escalier*, people who light on the most devastating repartee about four hours after the party's over. I am one of those who are guaranteed to get the lowest marks in any intelligence test, because those tests—or all the ones I have come across—seem to be designed to measure the speed of your mind more than anything else. Obviously, we slow thinkers are terribly handicapped in the business of getting a living, because if you can not keep up with the machines, or the men behind the machines, you are not worth employing. But what I am thinking about just now is not so much the practical use of one's mind as its use for enjoyment.

As an example, when I go to the cinema I find myself in a hopeless fog, and after two or three minutes I have to turn to my wife for enlightenment. I whisper: "Is this the same girl as the one we saw at the beginning?" And she whispers back: "No, there are three girls in this film—a tall blonde, a short blonde, and a medium-sized brunette. Call them A, B, and C. The hero is that man who takes his hat off when he comes indoors. He is going to fall in love with girls B, C, and A, in that order." And so it proves to be. There you have a mind which has trained itself to work in high gear—though as a matter of fact it can work in other gears just as well. But my point is that most of my fellow-patients in the cinema do think fast enough to keep up comfortably with rapid changes of scene and action. They think much faster than people did thirty years ago: possibly because those who do not think fast in the High Street nowadays may not get another chance in this world to think at all.

You can see that this rapidity which the cinema gives its audiences and demands from them must have its effect on other sorts of entertainment as well. Some time before the war I was talking to a famous theatrical producer about play construction, and he said something like this: "The cinema has taught people the trick of early anticipation, and they bring their cinema minds into the theatre. This means that the playwright has to be five times as nimble as he was a few years ago if he wants to keep one jump ahead of his audience." I imagine that today anyone with a long experience in the theatre would say the same thing with even greater emphasis.

And surely it would be surprising if people who have grown accustomed to a much faster movement in films and plays were content with written fiction which went at the old speeds. Of course they are not. Editors, who presumably know what their customers want, are demanding shorter and shorter stories with faster and faster action—stories which go off the mark like Olympic *(Continued on page 172)*

LE CHAPEAU DE MON ONCLE

BY GEOFFREY WILLANS

EDITOR'S NOTE: *The* oncle *was* Anglais *to the core; the hat was lost in Paris; the results recalled, somewhat, the Battle of Agincourt. It is all described with a sort of horrified delight by the hatless uncle's nephew, Geoffrey Willans, a witty young British journalist and BBC script writer, who was in charge of much of the BBC's Coronation coverage.*

So it has happened at last. They've translated Kipling into French. The "Road to Mandalay" goes—

"Ah! sur la route de Mandalay,
Où les poissons volent s'complait,
Où l'aube s'élance 'comme un tonnerr' . . ."

I can hardly wait for "Boots." Which puts me in mind of my Uncle Harry, who thinks Kipling the greatest writer who ever lived, but does not care for the French at all.

He says it's because they eat frogs and call a *Métro* station "Jasmine," but I know his antipathy really dates from the time when he lost his hat in Paris.

It was quite an ordinary trilby hat, bought in St. James's Street and suitable for an elderly Englishman who has not had a valet since 1939. The hat disappeared the first evening my Uncle Harry and I arrived at our hotel in Paris and, when he couldn't find it, he made a terrible scene.

First of all he attacked the porter who, in self-defence, brought him all the hats he had in the cloakroom. There were about twenty of them and it was surprising what strange shapes and colours twenty French hats could take. There were liver-coloured hats, ash-grey numbers with turn-up brims, and even a hat with a pink tinge in it.

All seen together, the hats were a sight which might have appalled anyone.

Uncle Harry grew purple in the face.

"Do you imagine," he demanded, "that, for one moment, I would be seen dead in any of those? Take me to the manager at once."

The manager also had a rack of hats in his office and, in an effort to placate, he took them all down, including a yellow, shaggy one which he insisted that my Uncle Harry try on. It fitted perfectly, but it is hard to describe what he looked like.

Uncle Harry was convinced that his hat had been stolen by the French. But there was a mean streak in his nature and he positively refused to buy a new one. He went about bareheaded, scanning every hat he saw. Once he thought he saw it and chased it down into the *Métro*, but a train was coming in and they put down the barrier. It wasn't his hat, anyway, so it saved a lot of trouble.

After four days of this I finally spoke up.

"You must forget about it," I said. "Buy a new hat."

He put up his monocle and stared at me.

"*Buy a new hat in France?*" he said, emphasizing every word.

"If you go to a good hatter, you will get an excellent one. French hatters are noted."

It sank in, though it took two days before there was any response and then, being from my Uncle Harry, the response took the wrong form. We were walking along one of the lesser shopping avenues near the Opéra when he suddenly stopped dead.

"There is a hat shop," he announced.

It did not take one glance to see that it was quite the wrong sort of shop. It was called "Bimbo."

"I shouldn't buy one here," I said, nervously.

"What," demanded my uncle, aggressively, "is wrong with these hats?"

To define exactly why one couldn't quite see him in a beige sombrero would have taken weeks of thought. Soon I became aware that he was pointing at the display.

"That one!" he announced.

I looked. Surmounting the hat was a ticket which said, boldly, "SPORTS"—and beneath was another card:

N'ALLEZ PAS À LA CHASSE AVEC UN CHAPEAU SALE
ACHETEZ
UN "GIBUS."

The "Gibus" itself was green, the green of seaweed left by the tide on rocks. There was a feather stuck in the cord hatband. The texture was shaggy like a mongrel dog. I shuddered.

"That's the one," repeated my uncle.

He went in and five minutes later came out with the "Gibus" on his head. He was a new man. His eyes were flashing and he was tremendously pleased with himself. He looked terrible. I crept self-consciously beside him as we walked back to the hotel.

"*Bon jour! Bon jour!*" he said, *(Continued on page 171)*

A 10-PAGE FASHION DIRECTORY—

EVERY LINE cotton



We tell you they're cotton because otherwise you might not know. You might just think they were new March fashions in appropriate March-like fabrics, like tweed, brocade, Honan, alpaca, or khaki cloth. And if you thought that, you'd be missing a bonus. Which is? That these worldly textures (speaking a dozen weaves, citizens of every big city) remain simply and deliciously—cotton. With the clean, fresh *feel* of cotton, as welcome in March as July. *This page:* City costume—the coat (slit sides, no buttons—you won't wear it if it's *that* cold), of Tebilized black-and-white cotton tweed by Herbert Meyer. The dress, a beautifully shaped string of Enka rayon-and-Celanese-acetate crêpe. Costume by Ben Barrack, $70. Best's; Garfinckel's; Montaldo's. Here, and on the next seven pages, furniture by Robsjohn-Gibbings.

COTTON KHAKI

Facing page: Briefest overcoat to date—of polished khaki cloth by Galey & Lord (about $40), lined with the taffeta of the blouse (about $18); the skirt, of Anglo tropical worsted (about $23). The costume by Pem Squires, Castlecliff earrings, all at Lord & Taylor. Costume, also Harzfeld's; Neiman-Marcus; I. Magnin. Raffish cap at Mr. John. New lipstick: Alexandra de Markoff's "Red, Red, Red."



RAWLINGS
...OUSE. MARCH 1, 1954

City cottons

BLENDED WITH MOHAIR, WITH SILK

Cotton blended with news: a flick of mohair—and looking as crisp as new money. A grey, high-waisted sheath with a striped, pinch-rib bolero. About $95. Lord & Taylor; Hudson's; I. Magnin. Monet earrings and Crescendoe gloves at Lord & Taylor, too. Beige stockings by Strutwear. Delman patent leather shoes. The hat, a mobile in white, at Gustavo.

Blended to a cool grey sheen, silk and cotton, woven in moiréed stripes. The dress, scoop-necked, with curved hip pockets, a full skirt; the little restaurant jacket—just to the waist. By Herbert Sondheim, $135. Bonwit Teller; L. S. Ayres; Woodward & Lothrop. Golden-beige stockings by Claussner; shoes by I. Miller. Cotton crochet hat, Mr. John.





City suits

THE REAL THING
IN COTTON

Upper left: This is tailoring—looking as if it had been poured, but feeling light and flexible as cotton. Which it is. Shadow-striped blue and black Italian cotton. crease-resistant. with a dry shiny surface. By Clyde Kaye, $40. Stern's; J. P. Allen. Wide-brim rough straw: Mr. John. *Lower left:* This is news—the wide-skirted suit swinging from a close, unpinched waist; of blue cotton tweed piped with velvet. By Hannah Troy, of M. & W. Thomas cotton, $90. At Saks Fifth; Sakowitz. Jersey draped hat, Saks Fifth. *Facing page:* This is elegance—the long, lovely line of elegance; the shoulders arched, the seemingly unfitted waist leather-belted; of Herbert Meyer blue and white striped Tebilized cotton. By Myron Herbert. $70. (The gilet of striped men's shirting, $6.50.) Bendel's Young-Timers; Frost Bros.; The Broadway.

RAWLINGS



City cottons

CITIES OVER 70°





Upper left: The city princesse dress, slick and seamless through the waist, a bow at the bosom, of black bird's-eye piqué. By Mildred Orrick, about $35. Bonwit Teller; Woodward & Lothrop; J. W. Robinson. Asymmetric black suède sandals, at Delman. Gotham Gold Stripe stockings—a faint wisp of taupe. *Lower left:* Slim, open-throated coat-dress of black and white Tebilized cotton tweed. By Hannah Troy, of Herbert Meyer fabric, about $60. At Bendel's Young-Timers; L. S. Ayres. The very short cotton gloves, from Henri Bendel. *Facing page:* The print suit, narrow but curved, in black and white fern-y wide-wale piqué. By Lilli Annette in a Ducharne fabric; about $65. Suit, Ronay bag, Hansen gloves, all at Stern's. Suit, also Himelhoch's; Joseph Magnin. Shadowfoot stockings, by Hummingbird. Boat-shaped roller, at John Frederics.

RAWLINGS







Newest city cotton

THE BROCADE COAT

Here, cotton woven to the rich, shimmering crispness of brocade, shaping—for the first time—important late-day coats. *Left:* Rather full, collarless coat with a fine dry glimmer. By Rafi of black Everglaze cotton brocade, lined with Pellon. $100. At Tailored Woman; Hudson's. *Centre:* Three-quarter coat of white damask (damask is its own best simile for whiteness), lined with pink. By Matlin, $85. At Saks Fifth; Titche-Goettinger. *Right:* Princesse coat—an early starter (say five o'clock), a late stayer, and a perfect curtain-raiser. By Rafi of black Everglaze cotton brocade, lined with Pellon, $115. Henri Bendel; Hutzler's. Ingber evening bags, Tailored Woman. The gentlemen's dinner coats? Not cotton brocade. They're nice light worsted with peaked lapels. Both at Brooks Brothers.

PHOTOGRAPHED BY FRANCES MCLAUGHLIN IN THE NEW CRYSTAL ROOM AT THE SHERRY-NETHERLAND.

FASHION FOR REAL— THE NEW JEWELS



3. Concentrated colour: twenty carats of cabochon ruby to each ear. Diamond-tied. Cartier.
4. Emerald suns (close to thirty-five carats in all); diamond rays. Van Cleef & Arpels.
5. A brocade of sapphires with a diamond stripe—a ring that domes upward, the smart new *bombé* shape. From Van Cleef & Arpels.
6. The print ring: a dome of coloured precious stones and diamonds, squared off with thin cords of solid gold. Van Cleef & Arpels.
7. Brilliant embroidery—a jewelled clip so finely worked it looks sewn, not set. Of sapphires, white and canary diamonds. Cartier.
8. Ruby-and-diamond foliage: flower earrings trailing enormous leaves. These, Cartier.
Jewelled finger tips: wearing glitter that comes out of a bottle—Revlon's "Misty Coral."



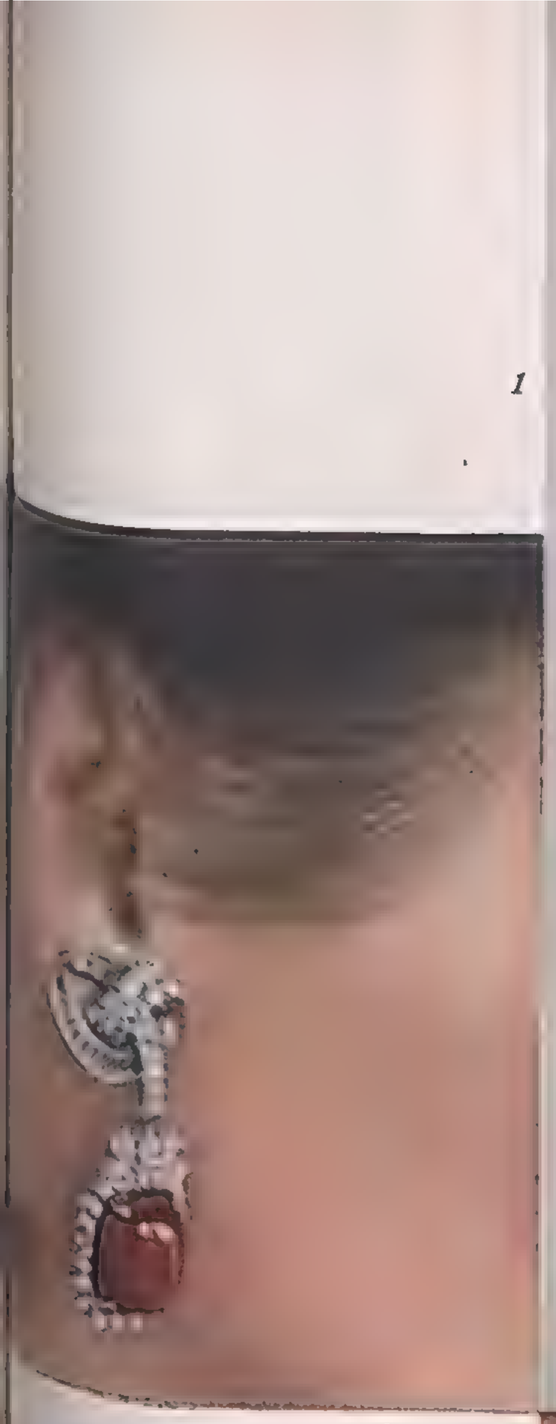
TASSELS: JEWELLING JEWELS

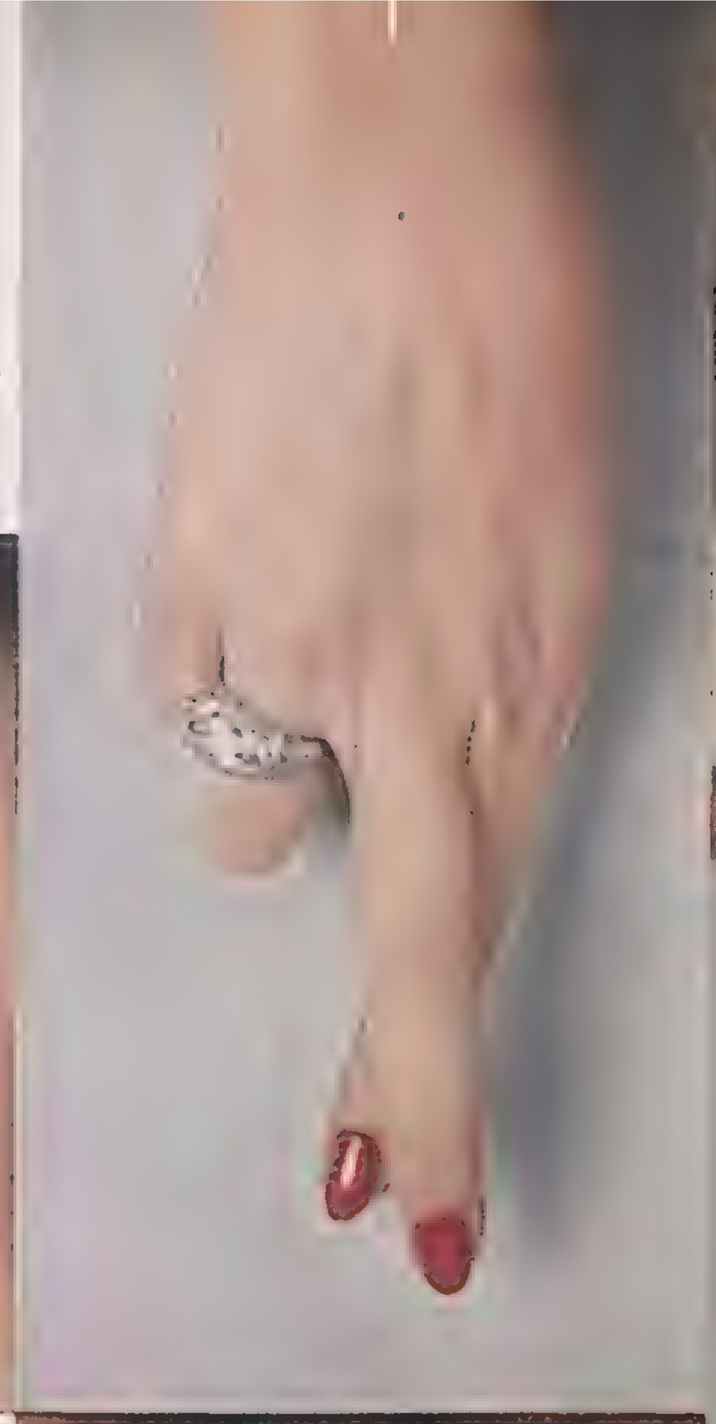
This page: Two silken spills of pearls and diamonds and precious metal—tassels designed to decorate precious necklaces, as shown, or (they clasp on) to be worn as clips. Top of page, a pearl-and-diamond tassel set in yellow gold, here clasping triple strands of natural oriental pearls (another way of saying a king's ransom). The earrings, yellow gold leaves glistening with diamond dewdrops. Jewels in this photograph: Cartier. Above right, a tassel combining white gold and platinum and pearls, decorating a strand of cultured pearls. The earrings—pearls and white gold, with diamond trickles. Jewels in this photograph, from David Webb.

BIG EARRINGS; WOVEN STONES

Facing page: News in precious earrings—big eye-filling stones, a quadruple blaze. News, too: jewelled rings, pins, woven like cloth.
1. Flashing new lamé look for diamonds: this domed ring of many baguettes, no two stones exactly the same size. Van Cleef & Arpels.
2. Double emeralds, joined with diamonds. Pendant earrings from Van Cleef & Arpels.

1







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Suit fabrics: their own best friends

What's remarkable as well as smart about these suits: they take care of themselves very nicely. Their fabrics are as durable as denim (one's as washable); they're set against wrinkling; and their season is simply a question of degree (60° to 90°), which means any day from now to December. What's important about the hats here: their width, depth, their settling influence on hair. Expect a big expansion program in hats. *Left:* Smart suit, talented fabric—a linen-like compound of cotton and Du Pont Dacron, wrinkle-resistant. Inside the suit, another talented fabric—an Armo lining that gives permanent shape. By David Crystal, about $40. Best's; Carson Pirie Scott; A. Harris; J. W. Robinson. Wood and gilt bead necklace and fake pearl bracelet with a coral drop—by Schwab, at Best's. The hat, the shady new shape: Emme. "Orange Poppy" lipstick: Jacqueline Cochran. *Right:* Round-line suit of cork-coloured fabric (rayon, acetate, and wool in washable, anti-wrinkle proportions). By Sacony; $25. Lord & Taylor; Hutzler's; Famous-Barr; Thalhimers. The straw "safari" hat with a chiffon lining and streamers, and the calfskin travel satchel (by Jenny)—both at Lord & Taylor.



KAREN RADKAI



Suit fabrics: all-weather blends

Suits to wear almost any day of the year, any season of travel. The reason: new fabrics (mixtures of Dacron, silk, wool) with no seasonal commitments. *Left:* An easy-skirted suit, of Miron's "Milet," a tweedy brown mutation of Du Pont Dacron, and worsted, and silk. By Harry Frechtel, $100. Lord & Taylor; Hudson's; Harzfeld's; Montaldo's. The new shade-brimmed hat, from Lilly Daché. The envelope bag of pine-brown calfskin by Ronay, and gilt earrings by Marcel Boucher, also at Lord & Taylor. *Right:* Softened suit, box-pleated skirt. The navy-blue fabric, a fascinating mixture—technically wool-and-Dacron, but to its wearer a new and delicious form of crêpe. By Christian Dior, $235. Also by Dior, the white toyo Panama hat banded with purple chiffon. The woven gilt earrings dotted with rhinestones, by Marcel Boucher. The white cotton gloves, by Crescendoe. Suit and accessories: Bergdorf Goodman. Suit, also at Julius Garfinckel; Neiman-Marcus.

KAREN RADKAI



ROADSIDE HOLIDAY, U.S.A.

In the early spring with the forsythia out, photographer Lida Moser, counting a cross-country drive an end, not a means, "took a map of the U.S., drew a straight line across it, and followed it" learning the land by camera and by heart. On these four pages, some of the things she saw and loved, what she said about them.



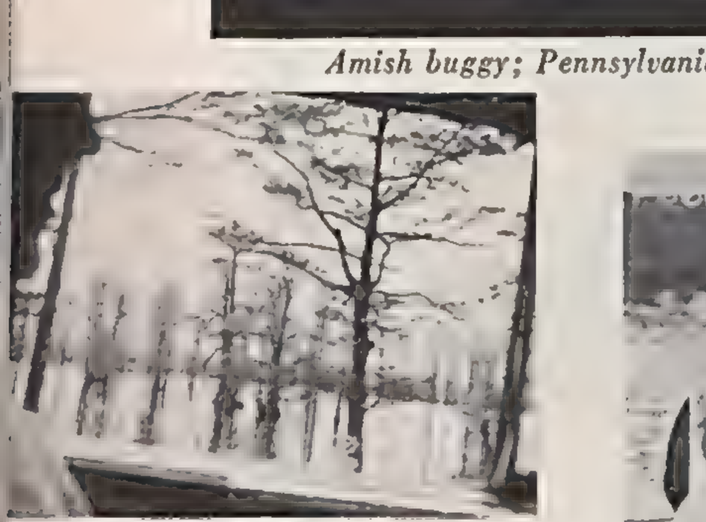
New York departure



Amish buggy; Pennsylvania

Swamp woods; Arkansas

Store window, Tennessee



Man, beast, and hills of Kentucky



New Oxford, Pennsylvania

NEW YORK . . . We left the city on a foggy spring evening and drove through half the black night on a highway that made us feel as though we rode in the sky. In early morning we drove down the great carpet of the Pennsylvania Turnpike.

PENNSYLVANIA . . . Near the Susquehanna River, in Lancaster County, nun-like Amish girls sold vegetables from a basket, door to door. At Gettysburg a road-sign read: "Historic House, come see bullet holes in the walls."

WEST VIRGINIA . . . In the white sun of dawn, children waited for the school bus. At night, a long climb led us suddenly from quiet dark into the jazz-ringing, jaunty town of Wayne, where light streamed from under wooden awnings. Beyond another turn, quiet dark closed it off like a slammed door.

KENTUCKY . . . An old man on a bridge collected eighteen cents, saying "Welcome to Kentucky." Every farm was growing tobacco under banners of stretched white cloth. In Wisdom, a clothesline nodded with patchwork quilts like square bright flowers. Lizzie Duff (opposite), in the crenelated bonnet she made, said: "Don't people wear sunbonnets where you come from?"

TENNESSEE . . . Everyone seemed to be going fishing. Country groceries were selling hominy grits and corn mash. It was Saturday, and we passed happy wagonloads of families going into town. The land rolled like a dark green sea.

ARKANSAS . . . Brown land slid on as far as we could see, with grey houses set on it like dishes. In the morning we passed among still yellow rivers, thick marshes, a lake with drowning trees. At evening we drove into Fort Smith, flashing with signs. One read, "Louie's On The Ball Army and Navy Store."

OKLAHOMA . . . The wind blew all day across the plains. Houses, far from the road, went past like distant ships. Matchstick silhouettes of oil wells rose. The horizon, endless.

TEXAS . . . Under each clump of trees along the road, on the scrub-grown plains of the Panhandle, a car was drawn up for shade. At railroad stations loomed gigantic silos, cattle sheds. Clouds dipped to a storm a hundred miles away. *(Continued on page 155)*

Saturday afternoon; Tennessee



County court; Glasgow, Kentucky





Garden of patchwork; Kentucky

Right: Lizzie Duff, of the Kentucky hill country



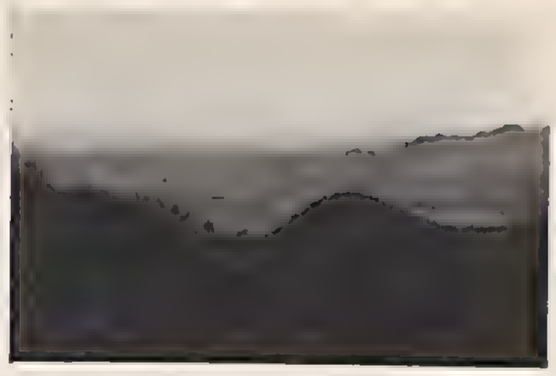




Pueblo town, New Mexico



The route West



From Arizona mountains,
California horizon.



Gala in Gallup,
New Mexico.



Cowboy and Indian,
New Mexico.



A fleet bedded down
in Monterey, California.

ROADSIDE HOLIDAY *continued*

NEW MEXICO... In endless quiet, heat, desolation, we sighted snow-capped mountains to the north. At a night carnival in Gallup, Indian women, wrapped in beautiful blankets, played bingo. Their men dressed in narrow levis, hats with curled brims. On the flat and empty desert at night, the lights of an airport signal tower turned on and off like someone breathing.

ARIZONA... The bizarre magnificence was almost frightening: the Painted Desert, a pink and red sea of sand without a sea; the Petrified Forest, a wild blue and grey primeval skeleton; the architectural, god-size walls of Oak Creek Canyon; Montezuma, its ancient houses carved in a white, upright cliff. On an immense, smoky, forbidding mountain, we met with surprise a small copper-mining town, Jerome, clinging to the scaly side.

CALIFORNIA... Across the Colorado River, we found flat pink fertile fields, palm trees, mountains that looked like huge sand heaps, with dark blue snow-capped ones behind them. Miles of orange groves perfumed the air for hours until the salt smell of the sea erased the orange. At dusk we reached Monterey, its bay crowded with fishing boats in for the night from the sea at the end of the continent.

Carnival side show, Gallup, New Mexico

LIDA MOSER

TO AMERICAN IDEALISTS from an ENGLISHMAN

BY MICHAEL ASTOR

EDITOR'S NOTE: *The Honourable Michael Astor, whose mother and grandmother were both American, is a former Member of Parliament. He now lives a country life at Bruern Abbey in the Cotswolds, with his wife and four children; travels frequently in the United States; writes occasionally for British periodicals; and gives to the subject of Britain's friendship with America the attention of a concerned man with special knowledge of both sides.*

If, in a very few words, I wished to make a prescription for the improvement of Anglo-American relations, I would suggest to Americans that they take another look at the meaning of success. All success is relative. The word has no universal application. This same plea could also be made in the case of sacrifice for a common cause. Every patient in a clinic has a case history. Each allied nation which cherishes the cause of individual liberty carries certain burdens which are its own particular inheritance. The sum total of these nations constitute our free society, and this society can only flourish if we nurture the individual qualities of each of its members. And to the English I would suggest that they might to advantage become a little less smug about their friends and relations.

American idealism, which to my mind is one of the nation's greatest sources of strength, is not sufficiently understood by Europeans, a fact which, I think, is appreciated by most Americans. It is the middle ground between ideals and practice that produces the sense of frustration. The creed of isolationism from Europe as a measure of practical politics is today discredited, but the nostalgia for it hangs on. When I was in the United States recently I was aware of a feeling that Europeans and other beneficiaries of American aid were, on the whole, an ungrateful lot of beggars. The unpalatable truth is, of course, that any predominantly powerful state which tries, by and large, to do the right thing by her neighbours will inevitably incur a measure of unpopularity. No nation has greater cause to be aware of this than the British. The test of greatness in an individual, or in a nation, is that he shall not be deflected from his duty and high purpose merely because much of what he does is misconstrued. It must be left to history to repay the debt of gratitude and respect. The charge of dollar imperialism, which is the stock in trade of America's critics, is no less pleasant and no less unjust than the bogey of British imperialism which every good American was taught to recognize up to the time of the Second World War. In this instance it is particularly in the nature of the American character, with its warmth of generous feelings, to expect a reciprocal response to her peoples' willingness and effort.

The older I grow the less certain do I feel of being able to define, too positively, right from wrong. This might, of course, be interpreted to imply a measure of moral turpitude in my development. It should, on the other hand, indicate that in the passage of a short life I have discovered so many extenuating circumstances which govern the behaviour of my fellow man that I tread cautiously before judging him on moral grounds. Prejudice I understand, ethics I venerate, but dogmatism makes almost no impression on me at all. In American life I find a curious conviction about what is good and what is bad. It is refreshing, and at the same time a little disquieting. It is refreshing because Americans usually do what they think is right. It is disquiet-

ing because they are not always right, and they are a fervent people who do not deal in half measures. There is a strain of ruthlessness in the body of any nation, which can prove to be a source of weakness rather than strength. In the United States it exists side by side with an unprecedented sense of moral certitude.

There is one general misconception which Englishmen cling to about the United States. They like to think that Americans are predominantly an Anglo-Saxon people. Perhaps this is a kind of backhanded compliment. Americans, after all, are not the only nationality to rejoice in the fact of being what they are. An American may consider that the highest benefit he can bestow on alien peoples is to enable them to live by his own standards. The Britisher is inclined to console the foreigner for not having been born British. It strikes him as being a clear case of hard luck. A more accurate assessment would show that the true nature of our affiliations are cultural and literary, rather than racial.

Much confusion begins when we too readily assume that as people we are fundamentally similar. This encourages us to judge each other by our own national standards, and the results of this are often unfortunate. In treating with this subject I am compelled to generalize. I will do so without apology. I will try to define why it is that although I enormously enjoy my visits to the United States, while I am there I can never escape the feeling of being in a completely foreign country.

In the United States many everyday aspects of life are more stereotyped than they are in England. Gaiety, humour, personality, celebration, and even (that equivocal word) democracy are given certain recognizable conventions of expression. They assume a less personal quality than they do in England. They become more formalized. Because in American society the expressions of these qualities are more uniform, and less a matter of personal idiosyncrasy, they assume fewer variations. In the more complex pattern of English life, where personality has no conventions of expression, where humour and laughter are not necessarily synonymous, these same qualities are less easy to detect. Perhaps that is why some of these qualities in the British are so often overlooked by foreigners.

The use of a common tongue is also misleading. The American public is in the habit of being addressed in expletives, on radio, television, in the press, and often in private conversation. If one is used to this, no doubt all invective is eventually debased, and assumes a par value. The Englishman speaks in what is usually regarded by strangers as understatement. Besides this he mumbles, and talks with an accent which is often taken to be pure affectation. We must realize that the difference is one of metaphor. If Americans overstress a point it does not mean that their public is unintelligent; it merely means that their public must have everything expressed in terms of black and white. If the English appear unintelligible it does not necessarily mean that they are slow-witted.

On the matter of our respective approaches to class or caste distinctions, which is a complex subject, our histories do not present a parallel basis for comparison. Suffice it to say that in every society there appears, after a while, a hierarchy. If that society remains stable, this hierarchy becomes established on a hereditary basis. This system allows for certain abuses, but it also establishes traditions which can be a source of strength in the body of the nation. The only alternatives to a hereditary basis are a financial basis or a condition of recurring revolution. The United States has not adopted the hereditary principle, and Americans dislike revolution.

Our approach to reasoning and argument is often dissimilar. Most Americans usually assume that every problem has a solution to it. In politics this assumption can be particularly misleading. Politics, being a business and not a religion, can deal only with that which is possible. This implies a measure of flexibility, compromise, and genuine negotiation; and negotiation, even with the Devil himself, is not the same thing as appeasement. London and Washington appear at times to be at loggerheads on this point.

It is my impression that life in England today, despite a lower standard in terms of material wealth, is happier for the majority of people than life is in the United States. Perhaps it is because the inclination of the British is to accept the position in which they find themselves placed, and then to make the best of it. The tempo of life in America is more restless. This is in part a symptom of the vitality and youth of the country. The spirit of the frontiersman and the zeal of the Puritan still make an appeal to the emotions. These traditions tend to refute the idea of certain things being inevitable. The English, too, accept a greater measure of discipline in their lives, which allows for a stronger contrast between work and pleasure, between what they have to do and what they are allowed to do. These days they do not expect too much of life. That which confuses Americans about Britain is basically the same as that which has always confused a great many foreigners. The English survive, and achieve a remarkable degree of success, by methods to which can be appended no formula or set of rules; and their metaphor of expression and self-criticism belies the essentially integrated character of the nation. There is a distinction between this measure of resignation, and the positive cynicism which seems to me to be the canker in the heart of the French nation. The chaos and bloodshed of four major wars and one revolution have left a deep mark on the life of that noble country. As well as the actual loss of much of her manhood she has suffered deeper wounds to her pride. With their faith shattered, these intelligent people even attempt to create a style of cynicism which has merit in itself. Now if we try to translate the idea of *fin de siècle* into American metaphor, we find it virtually has no meaning. The idea becomes preposterous, even in jest. America, thank God, can not joke about the subject of inevitable decline.

Understanding between Britain and the United States will never be an easy process. Knowledge we can learn, but to acquire understanding and wisdom we need sensitivity and patience. We are allies in a struggle where ideologies and human values will count for as much as all the paraphernalia of military preparedness. We both possess our demagogues, extremists who not only debase the ethical standards of their own people but tarnish their nation's reputation abroad. We would be indeed foolish if we judged each other by the least worthy elements in our societies. At heart I believe profoundly in the success of our alliance. Apart from the ties of necessity which bind us we each possess characteristics which the other respects. We would both profit by remembering that everyone, from time to time, is the better for a word of encouragement.



1

March fashion: very easy on Mrs. Exeter's pocketbook

Why Mrs. Exeter looks so pleased in these pictures: six fashions to choose from, all wearable well into summer, none of them likely to wear her budget thin. 1. Town dress very much to Mrs. Exeter's taste: simply cut, navy-blue, with some white near the face. $45. By I. Doctor in Burlington acetate-and-rayon crêpe. Altman; Dayton's. Piqué hat: Beatrice Martin. 2. Linen-textured silk, here making a year-round fashion out of a Mrs. Exeter favourite: the jacketed dress. Navy-blue, with braid binding. $50. Young Viewpoint costume and Miriam Lewis hat: Tailored Woman. The costume, also at Marshall Field; Woolf Brothers. *Background:* Here and on the facing page, the scene is the New York apartment of Howard Perry Rothberg.



2



3



4



5

PRIGENT

3. Mrs. Exeter's fondest fashion-hopes realized: the perfect mild-weather suit—herringbone linen. Black-and-white, plus black velvet. $90, in Moygashel linen. Suit, Miriam Lewis hat: Lord & Taylor. Suit, also Marshall Field. Norwegian blue fox stole: Fredrica. 4. High on Mrs. Exeter's March shopping list: a fresh, becoming, late-day dress—print preferred. This one, white pompons on navy-blue silk, with a velvet-banded neckline that's nicely décolleté (yet the arms keep covered), and a nice new swing to the skirt (a red net petticoat supplies the starch). $50. By Allen Peck, at Altman; Hudson's. The veiled straw sailor, by Harryson. 5. Field-flower print with nothing garden-party about it—the kind of noon-on print Mrs. Exeter wants for town. Neat bouquets on navy-blue silk shantung, the neckline pointedly pretty. $70. Dress and Miriam Lewis hat: Tailored Woman. Dress, also Woodward & Lothrop. 6. Likely to be out to lunch till Labor Day, the way Mrs. Exeter looks at (and in) it—a dress that's silk shantung, that's jacketed, *and* print. Cornflowers on navy blue. About $60. Costume by Radiant, at Altman; I. Magnin. The blue straw toque-turban, by Harryson. *Both pages:* Aris gloves; simulated pearls, Trifari.



6

United state of fashion: the coat-dress



HORST



In a fine state of consolidation here: two smart looks—the princesse dress and the silken coat, to hang on one hanger. *Far left:* The dress a woman can walk into, and then walk out in—the coat-dress, now in steel-grey worsted-and-silk. By Branell, about $110. Wheat hat with a white silk organdie bow, by Harryson. Pine calfskin bag by Bienen-Davis. Trifari jewels. All, Best's. Coat-dress, also Joseph Magnin. *Centre, left:* The coat-dress with a new title—princesse. Firmly-fitted navy-blue wool-and-silk, with white handkerchief linen collar and (barely) cuffs. By Mutual Rosenbloom, about $95. Cowhide envelope by Rolfs. Everything, at Henri Bendel. Coat-dress, also Garfinckel's; Hudson's. *Directly left:* The coat-dress with the look of a dress and the dispatch of a coat (you could put your hat on *before* you walk into this costume). Navy-blue silk-and-worsted; the midriff built on faille. Neckline lined with white. By Seymour Jacobson, $70. Bendel's Young-Timers; Himelhoch's. *Below:* Coat-dress for afternoon, dinner, theatre. Navy-blue silk taffeta with more collar (more news, that way) and a chiffon fill-in. By Myron Herbert, $70. Rosette Pennington; Montaldo's. The chair, from Roslyn Rosier.



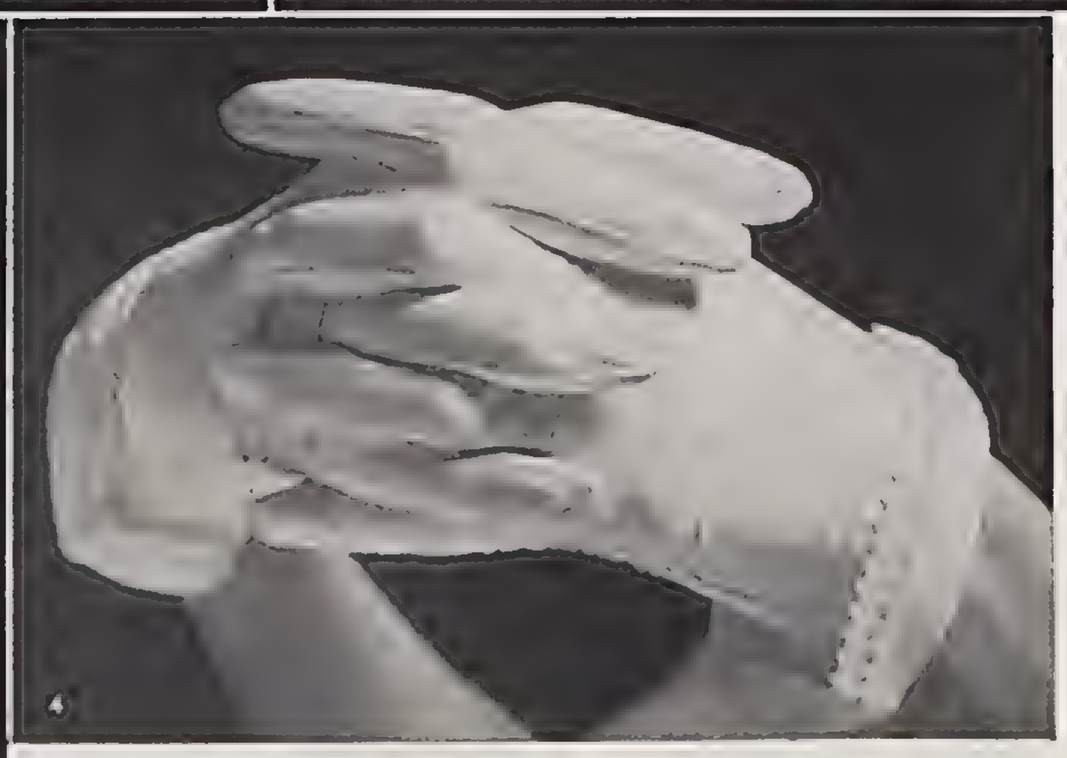


EIGHT PAIRS OF NEWS— WHITE LEATHER GLOVES


1


2


3


4

HERBERT MATTER

These are the freshest, smartest new gloves in fashion—all of them white leather; most of them (we'll warn you of exceptions) washable. 1. White capeskin short gloves; black coupon stitching. (These, non-washable.) By Roger Faré, $11. At Saks Fifth, March 15. 2. New glove silhouette—these, of white lambskin, are shaped to fit the contours of the arm. By Claire McCardell, $9, at Altman. 3. Valuables in any wardrobe: white French kidskin gloves, eight-button length. By Aris, $9, at Lord & Taylor; Hudson's. 4. Fresh white nylon organdie cuffs on white French kidskin. By Kislav, $8, at Best's; Frost Bros. 5. A small flight of bees, prettily embroidered on white glacé kidskin (the bees are the reason washing is not recommended here). By Roger Faré, $13. At Saks Fifth Avenue, March 15. 6. Neat way to mark the wristbone: a stiff piqué bow, on white doeskin-finished lambskin gloves. By Novoglove, $10; Bloomingdale's. 7. A curving décolletage at the wrist on these new short white pigskin gloves by Superb. $6, at Bloomingdale's; I. Magnin. 8. In white and for town, smart new cousins of country-driving gloves: they're of pigskin, with white cotton string cuffs. By Fuchs, $11; Bergdorf Goodman.







NEWS IN THE CITY—

THE WHITE WOOL COAT

This is the coat for which we reserve a very special word—glamour. Full-length white doeskin wool coat; one of the smartest sights you'll see on a city street this March-April-May. By Klein & Klein, about $145. From Best's; Marshall Field; I. Magnin. Coblentz bag, Echo scarf: at Best's. Chalky jewellery, Hattie Carnegie.







Big day for New York Harbor: the arrival of the Swedish American Line's new flagship, the M.S. *Kungsholm*

Vogue's Young Nillionaire: fashion passport in order





This is the girl who's simply rolling in taste, but whose fashion money is just about nil . . . *niller* than usual this year, as she's determined to sail on the Swedish American Line's new *Kungsholm.* Here, proof that she'll make it; and that she'll look smart as can be—for smörgåsbord, for shuffleboard, or *in* Stockholm. *Above:* The real pitch of excitement—embarking. She wears a navy-blue sheath dress of spun rayon with white piqué collar and cuffs, and a sleeveless jacket of checkered cotton (this, a Herbert Meyer fabric). The costume by Junior First, $18. At Saks Fifth; Harzfeld's. Coronet bag, Saks Fifth. *Left:* She may have to let out the waistline before the voyage is over (the food is wonderful). Navy-blue rayon taffeta dinner dress with a day-length skirt. By Junior Formals, in a Burlington fabric of Chromspun acetate, about $35. Altman; I. Magnin. *Right:* From sun deck to stateroom, she lives in a beige cotton knit shirt-dress that buttons all the way. Useful? It's a beach coat, country jumper, hot-weather coat (but for Cathedral tours or the like she'll wear it over a long-sleeved dress). It has a "Permel Plus" finish, so it's washable. By Goldworm, $33. Calderon belt. Both, Lord & Taylor; Neiman-Marcus.





VOGUE PATTERN 8269



HORST

Exactly two Vogue Patterns here—each appearing once in print, once in navy blue. Very smart sewing plan for a woman who'd like to get into one of the smartest lines going; like to *keep* it going through the new seasonless weather. *Left, Pattern 8269:* The wide-skirted suit—this skirt, with a tall waistband; a required lining. To make in, say, printed silk surah by Maxwell; in navy-blue wool suiting by Botany. Worn with the latter, a white feather hat by John Frederics.

GETTING AN EXTRA WHIRL APIECE: TWO VOGUE PATTERNS

VOGUE PATTERN 8243





Right, Pattern 8243: The wide-skirted princesse dress, smart two ways. In navy-blue textured silk, it's a dress to wear for late-day beginning now, and through mild weather the year around. In print (navy-blue sea shells on white), a summer dress. Silks, by Regency. With the print: Customcraft sandals; Palmyra sandalfoot stockings; Dawnelle gloves. *For further Vogue Pattern information—back views, yardages—see page 172.*

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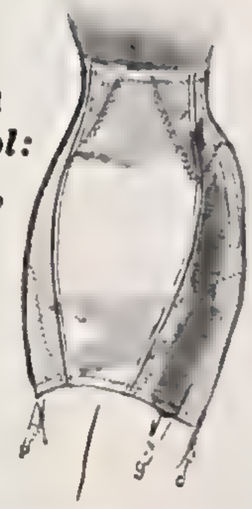
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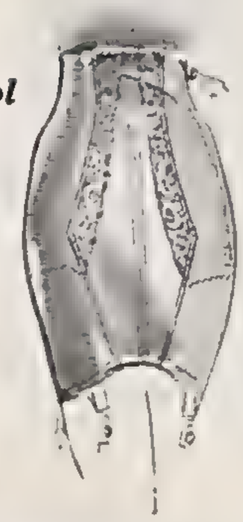
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MIEHLMANN



Chanel has more than one fragrant *numéro*—and for spring, Chanel's favourite is the pretty and blithe one, No. 22. Since it *is* spring, and since summer *does* follow, it's good to know that this No. 22 is not only a perfume—but is also several lightweight accessories to same. Here we show the toilet water, the talc, and the dusting powder: fragrant little breezes to live in when it's warm. At Saks Fifth Avenue.

Short hair means more permanents. But more permanents do not necessarily mean more time at the hairdresser's. In fact time has become quite a fad with the hairdresser—he is becoming aware that many of his clients are busy women, and can't afford to spend the best part of a day on a new set of curls. Berthold (61 West Fifty-fifth Street) has a new permanenting technique which takes only one hour—including shampoo and set. This is for short hair. If the hair is longish, or determinedly straight, a few more minutes might be needed. Berthold uses large, ventilated curlers to set the hair—puts the waving lotions over this. After the neutralizing, the client is put under the drier—the same curlers still wrapped. The ventilators allow a maximum of penetration for waving solutions, faster circulation of heat. Curls are loose, natural, biddable. Any stray wisps will be re-permanented on subsequent visits without charge—for two months.

DISCOVERIES IN BEAUTY

All about hair



MIEHLMANN

The formula for Spray and Stay was developed for use in the Richard Hudnut Salon. Women clients were pleased with its delicate fragrance, discovered that the lightness of the spray had less of a tendency to dampen the hair or stiffen it. They asked for containers to take home, and now, Richard Hudnut obliges: their Spray and Stay is in stores. In New York at Altman.

Now you can wash and colour-rinse your hair at the same time. The shampoo with these unique qualifications is Pampa. There's a special shampoo for golden and ash blondes, redheads, brown, silver-blue, and blue-black hair. Pampa lathers into creamy suds, cleans the hair and scalp efficiently, gently. Rinsed out in the usual way, it leaves a pale cast of colour for brighter hair, accentuated highlights (all temporary, of course). Gimbel's.



MIEHLMANN

Golden streaks put in your hair in quick-as-a-streak time: four minutes. That's the new timing (a new speed-record) at Michel of Paris. Michel has found that the less time a woman spends in a hair salon—the better she likes it. Until now, the time spent streaking—a good two hours—often left clients fidgeting, riffling impatiently through their magazines. So, what Michel has done is to accelerate the bleaching process with additional heat. He blocks off carefully selected strands of hair with felt pads, brushes on the bleach (a special, secret mixture), rolls up the strands on wooden rods to which he applies pre-heated clamps. In four minutes flat, the strands are pale, shining, silken. The fee for streaks is $10. Michel of Paris' pretty salon is at 11 West 56th Street.



QUALITY HILL chooses a fabric marked Tebilized for this charmingly detailed dress-and-jacket. It's your assurance of superfine crease-resistance that lasts the fabric's lifetime. This spring-into-summer costume is made of Blue-Simon's crisp linen-look Chanda woven of Avisco rayon. Wonderfully washable. In powder blue, mauve pink, toast, charcoal and navy offset by white; beige offset by toast. Sizes 10 to 20. About $22.95. At Franklin Simon & Co., New York; Harzfeld's, Kansas City, Mo.; Sakowitz Bros., Houston and other fine stores. Or write Quality Hill Dress Co., 905 Broadway, Kansas City 6, Mo. When you buy crease-resisting fabrics, always look for the Tebilized mark on the tag.

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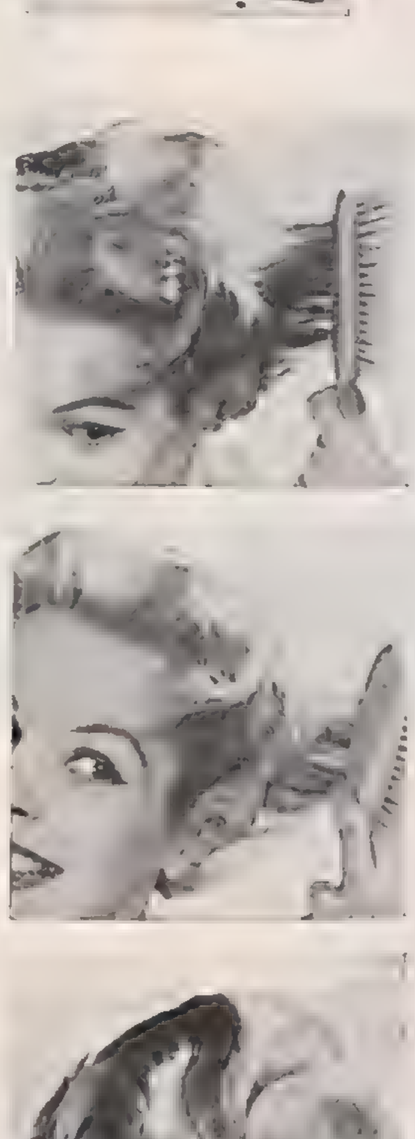
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Smarter than a science fiction robot—the I.Q. of a new permanent wave, with a self-monitoring waving lotion that automatically shuts *itself* off when the hair is waved. Which means: infallible judgment about timing—for the easy-to-wave hair around the face, for the coarser hair at the back of the head. Result? An evenly curled head of hair, never a mixed crop of frizz and limp strands. Which is Just Wonderful. Which is exactly the name by which you can ask for this astonishing new permanent in your salon. The Just Wonderful neutralizer comes in a tube (above) and takes only 60 fleeting seconds. *Above, right:* A capsule (froths pink when it's poured into water) makes this permanent permanent, rinses the curl *in*. *Right:* The freshly permanented hair—unset—just as it comes from the rollers, curving, springy and Just Wonderful. See?



GRIGSBY

LE CHAPEAU DE MON ONCLE

(Continued from page 135)

jovially, to the manager and the porter. They were delighted.

"Ah! So M'sieu has found his hat?"

He was up in his bedroom before doubt came. He suddenly put on the "Gibus" and studied himself in the mirror.

"Good God," he said. "Did they really believe this was *my* hat?" He peered again. "Good God," he repeated.

Then he rounded on me.

"You encouraged me to buy the damned thing."

"No, Uncle Harry, really—"

"What did the ticket say?"

I quoted in a low voice: "Don't go to the hunt in a dirty hat. Buy a 'Gibus!'"

"A 'Gibus!'" said my Uncle Harry brokenly. "I have bought a hat called a 'Gibus.'"

It was the bitterest moment of his life.

But there was that mean streak in my uncle's nature. He had paid four thousand francs for the "Gibus" and he was determined that this outlay should show a return. So he went on wearing it—but with what a difference from the gay *boulevardier* who had stepped out of "Bimbo!" We were forced to approach our various destinations through back streets. He was furtive, haunted by the fear that he might bump into one of his friends from the club.

It had a bad effect on his nerves. He kept on muttering to himself, "Don't go to the hunt in a dirty hat." Was it conceivable that any man, French or otherwise, could contemplate hunting in a green trilby? That was the question he asked himself over and over again.

I don't know where it might all have ended, but for an incident which took place at the theatre. Uncle Harry prided himself on being broad-minded and decided we could not return home without seeing something of what he called "naughty Paris." This took the form of buying seats for a bedroom farce at the Palais Royal.

There was no question but that we should dress and my Uncle Harry did so with care. He put on a stiff-fronted shirt, his platinum cuff links, a black tie, his silk braces and dinner jacket. He looked superb as he stood before the mirror brushing his hair. And he knew it.

"Come along, my boy," he said, jovially. "We've time for a 'cocktail'—(he always said that sort of word in inverted commas)—before we leave."

Then a shadow crossed his face. I knew the cause of it at once. It was that damned hat. However much he might dislike it, his principle was to get the maximum wear out of the "Gibus." On the other hand, how could he wear a shaggy green trilby with evening dress? I knew what a bitter battle was waging in my uncle's soul, but at last he grabbed the "Gibus" and put it firmly on.

"Let us be going," he said.

We took a taxi to the theatre. My uncle deposited the hat in the cloakroom and, after that, he obviously felt much better. We drank champagne ("fizz") in the intervals, and, when he came out at the end of the play, Uncle Harry's humour was high. The cloakroom was almost empty when we arrived. My uncle presented his ticket and received the "Gibus" in exchange. He placed it on his head. Then, suddenly, a voice said:

"Pardon, m'sieu, mais vous avez mon chapeau."

The speaker was a very tall Frenchman in check plus fours which came down to his ankles, which were adorned with white bobby socks. Uncle Harry took one look and grew purple in the face. It was by a supreme effort that he controlled himself.

"This," said my uncle, speaking very slowly, "is my hat."

That, I suppose, was the moment when we should have beaten a retreat, for part of the charm of the French character is the ability to recognize a trivial incident and transform it into a riot. In a matter of moments my uncle was the centre of a small crowd taking a keen interest. As the Frenchman in plus fours expostulated, some were on one side, some on another. Uncle Harry, meanwhile, stood resolutely with the "Gibus" on his head until, finally, the manager came up.

"M'sieu, perhaps there 'as been a mistake?"

"No mistake at all. I know my hat."

"But, m'sieu is in evening dress. One does not wear a hat of that character in evening dress."

It was the heel of Achilles. Uncle Harry weakened and the manager pressed home his advantage.

"There are other hats in the cloakroom. If m'sieu will try, he will, perhaps, recognize his own?"

"Do anything you please," said Uncle Harry. "But this is *my* hat."

Of course he had to try them on. There were about a dozen, including a beret and a cap belonging to an American major. The crowd took a lively interest. They were on my uncle's side right up to number eight, but they found the major's cap "*mignon*." Throughout my uncle was magnificent. Apart from a flashing eye as each hat failed, he remained a figure of dignity. At the end he stood, the "Gibus" replaced on his head, and folded his arms.

But the manager was a man of resource.

"The matter can be tested very simply," he said. "If m'sieu will allow him to try on the hat? If it is not his hat, it will not fit."

My uncle handed the "Gibus" to the Frenchman, who put it on. It fitted perfectly. Moreover, it rounded off the horrid picture perfectly. There, obviously, was a man who would go to the hunt in a green trilby and the tide of opinion clearly turned against Uncle Harry. The manager began to weaken.

(Continued on page 173)



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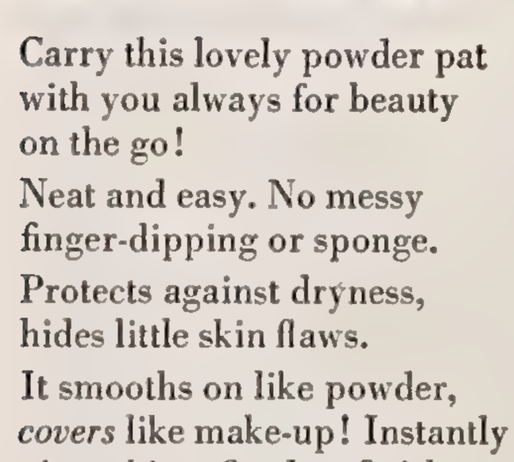
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COLOR-LASTING LIPSTICK, $1.10 *prices plus tax*

by RICHARD HUDNUT

THE PACE FOR LIVING

(Continued from page 134)

sprinters and keep up the pace right through to the tape. In America, where they carry these things to a logical conclusion, they have developed a technique for teaching people to read more quickly, and at the same time they have introduced devices for giving them less to read. They have literary surgeons over there who can take a novel of well over 400 pages, and, with a skill that really is astonishing, they can strip it right down to forty pages—using the author's own sentences, or parts of them, giving you most of the plot and nearly all the characters, and even a dash or two of the original scenery. Before long they may be able to turn out a pre-digested version of Dante's *Divina Commedia* which the tired business man can assimilate in fifteen minutes by stop watch.

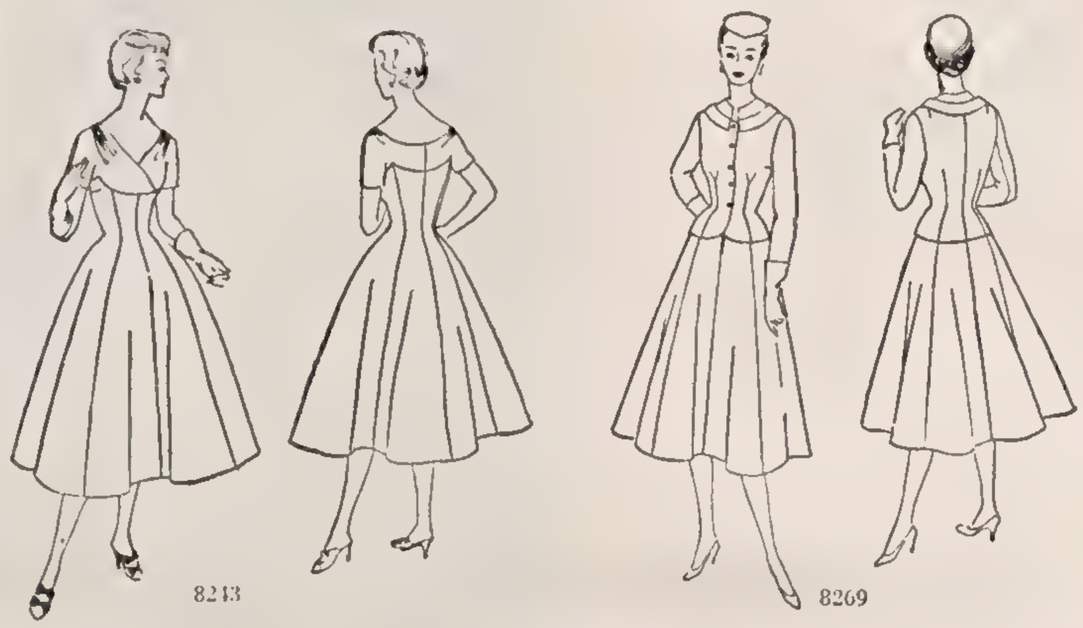
I confess I do not like this. I have a professional interest in fiction—I am a producer of that class of merchandise—and I believe that the novel, as distinct from the short story or novelette, is meant to be a slow form of art. It would be presumptuous for an author to dogmatize about what the novelist's business is; that can be left to the younger critics. But it is fairly safe to say that one of the most interesting things (I avoid the word "important") that novelists have done in the past is the creation of characters so immense in stature and significance that they have become a part of the civilized world's inheritance; and as a rule these tremendous figures of fiction have been created by a slow process. The writers have asked for a large amount of the reader's time, sometimes a good deal of his patience; and, by using a very great number of small, skillful strokes, they have gradually, slowly, brought the whole man to life.

As I see it, the stature and slowness go together. It can be argued that Tolstoy, for example, was a wickedly discursive writer, that he was guilty of all sorts of irrelevance. But I wonder if Anna Karenina would be what she is to us—at once a woman of colossal tragic stature and an intimate acquaintance—if Tolstoy had squeezed her portrait into the length of *The Vicar of Wakefield*. Again, could Don Quixote, the romantic half-wit, have become a person who seems in some way to represent the aspirations and weakness of all humanity, if Cervantes had confined his adventures so that they could be read in a couple of hours? It is said very often that the writers of our own day are incapable of creating important characters. That may be true. But if they were to ask for the patience which their predecessors confidently expected, would they get it, from readers who are used to the acceler-

(Continued on page 173)

VOGUE PATTERNS

(Other views of the Patterns shown on page 166)



8243 8269

Above, left: Pattern 8243, princesse dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 4⅜ yds. 39" fabric. 75 cents.
Above, right: Pattern 8269, suit. Sizes 12 to 18 (30 to 36). For size 16 (34), 3½ yds. of 54" fabric, or 4½ yds. of 39" fabric; plus ⅜ yd. of 35" fabric for contrast. 75 cents.

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In *your* shade, $1.10 *plus tax*



by RICHARD HUDNUT

THE PACE FOR LIVING

(Continued from page 172)

ated action of the films, people who have to do all their reading between Woking and Waterloo stations, because travel has become so rapid and convenient that there is no time to read in a chair at home?

I can see that on the face of it my objection is rather ridiculous. I seem to be saying, in effect, that there is something wrong about the "tempo" of our own day because it does not suit the convenience of one or two old-fashioned literary types who hanker after a particular kind of writing. Of course, the complaint is not worth a moment's attention—unless the sort of writing I have mentioned does in fact correspond with something permanent in human experience; unless the slownesses in life itself which such writing reflects are something of unalterable value.

But I believe there are such slownesses. The rhythms of nature remain unchanged, and in that sense the tempo at which we live is not affected by the tempo at which we tear about. To live to the age of seventy takes seventy years. You can not get there any faster; and at that age I doubt if your wealth—by which I mean the richness of your collected experience—will depend much on how many impressions you have been able to gather in quick succession. I am not saying that those impressions are worthless. But it seems likely that when they follow each other very rapidly each of them will cut a little less deep than the one before. And surely the most valuable part of one's mental baggage will always be made up of things which have taken time to happen: one's journey through the school years; the making of a garden; the growth of one's children. Those friendships which open and close in one season, however delightful, count for less, I think, than those which go on intermittently through the years. Love, in its largest meaning, is a thing of protracted growth, always revealing new depths, new kinds of understanding; and the satisfaction we get from lesser relationships—from our service to a firm or profession, for example—seems to be built up from a long series of adjustments, infinitely gradual changes.

You will agree, surely, that these slow and subtle processes are at least an ingredient in the happiness that is possible to human beings; and it is not hard to see that they can only be appreciated slowly. But going a little further, I suggest that because we are creatures of very slow growth—because until the day of our death we perhaps never reach maturity—it is important for us to be aware of those slow processes while they are occurring. Is it not possible that what they call "the nervous strain of modern life" comes partly from the disconnection between the pace at which we receive impressions and the far slower pace at which we are able to absorb experience? Are our minds being geared to a speed which blurs reality? Are we missing the scenery—losing something which is essential to our contentment and perhaps to our human dignity?

For myself, I can not get away from the idea that the older kind of literature, the kind that explores life as a connoisseur would, taking its time, might still be of use in bridging that gap. To study other lives patiently, as that sort of literature does, might show us certain harmonies in our own which we have not had time to realize. But that is a hobbyhorse of my own. It may well be that we have finally outgrown that sort of writing. And perhaps the deep satisfactions it represented, the poetry of quietness and slow accomplishment, are something we have outgrown as well.

LE CHAPEAU DE MON ONCLE

(Continued from page 171)

"There is now no other hat left, only an opera hat."

Up to this moment I had played little part. Now I had an inspiration. I said: "But my uncle was wearing an opera hat—"

Uncle Harry looked at me, but in a moment the opera hat was handed out of the cloakroom. My uncle took it and, like an old war horse scenting battle, he deftly pressed the spring. He placed the hat on his head.

There was a moment of doubt. Then the crowd, the manager, the lady from the cloakroom breathed a spontaneous "Ah!"—an "ah!" of deep artistic appreciation. My uncle looked magnificent. And with the innate sense of the old *flâneur*, he knew it. I did not even have to prompt him. Without a word he took out a five-hundred-franc note and handed it to the lady in the cloakroom. He moved out of the foyer, his face impassive. In the taxi he began to laugh: "Come along," he said, "we will 'paint the town red.'"

We went home next day and I do not need to tell you where he found his hat. "The trouble with the French," he said, "they make such a damned fuss about everything."

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2



3

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4. Survey: the skirt that's everything, beyond the city's outskirts —decidedly, the grey flannel. We looked for the perfect one, found it in a wrap-around (wrapped at back, gored at front). While it's fairly narrow, the stride taken in it needn't be. By Robert Powell Johns; Forstmann fabric, $50. Bergdorf Goodman.



4



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M

Report on Marie



Physical Condition:
Undernourished
Tall, pale

Age: 8

Address: Austria

Needs: Marie is very badly off. She needs clothes, shoes, more food—

Marie is only 8—and already she is the "*little mother*" to her younger brother and twin baby sisters. Their mother, weak from abdominal trouble, is often in a charity hospital. Two miserable rooms in an Austrian refugee barracks camp are what they call home. . . . The father's wages, from working at road-mending, come to about $10 a *week*, and since most of this is needed for the twins' food, little Marie and her 6-year-old brother get only what is left—sometimes nothing.

The case worker's report says "Marie loves taking care of the twins, looking like a little mother and already is taking full responsibility. She is a sweet, lovely child, clever and bright." At the tender age of 8, she is another innocent victim of war's ravages and destruction, the family having lost everything through bombing.

Marie needs shoes, a new frock, and a coat. The old one is outgrown and worn out. And she *must* have more food. For us it is so little, but for her and her family it is everything—the hope for a brighter and healthier life.

HOW YOU CAN HELP

You can help Marie or another needy child through the Federation's CHILD SPONSORSHIP plan. For just $96 a year ($8 a month), SCF will send "your" child warm clothing, sturdy shoes, and supplementary food—delivered in your name in Austria, Finland, France, Western Germany, Greece, Italy, Lebanon, or Yugoslavia. Or you can sponsor a child in Korea for $10 a month.

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City.....Zone.....State.....

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You may help a needy child in Austria, Finland, France, Western Germany, Greece, Italy, Lebanon or Yugoslavia

V-2

A traveller's colour notes on Portugal

BY NADA PATCEVITCH

Until I went to Portugal I had always cherished the theory that the really interesting and romantic countries were the dirty countries—that their charm diminished in direct proportion to their degree of cleanness and order. Portugal obliged me to change my mind, for it is immaculate, and intensely colourful. The main roads are well kept, often bordered by clipped hedges or flower beds; the small towns and villages a bright mosaic of pastel-coloured houses—pale pink, blue, yellow, green.

Almost every village of any size has its mediaeval castle. Even quite a small town may have a superb baroque cathedral, for Portugal is the country of baroque architecture, and nowhere can it have reached a richer flamboyance, a more florid elegance.

Lamego, a small town in northern Portugal, bubbles with baroque. Rows of lovely baroque houses, the most impressive of which is the museum, originally the Bishop's palace, edge the municipal garden which takes the place of a central square. The museum doors and window frames—sombre granite against sugar-white stucco—look gay and light with their scrolls and curlicues. Inside, in an enchanting eighteenth-century shrine the pink-cheeked angels wear gay, feathered hats.

At Lamego stands the eighteenth-century pilgrimage church of Our Lady of Remedios high on a wooded hill outside the town, reached by four hundred and seventy steps (which pilgrims climb on their knees) between carved stone balustrades topped with vases, spheres, and obelisks. Nine terraces, each with its fountain, cut the staircase at intervals. Below spreads the town of Lamego, pale pink and blue, yellow, white, and pale green, like a box of spilled fondants. On top of the same hill, a new *pousada* (a government-run inn, known as a *parador* in Spain) has recently been opened. An attractive whitewashed building, well furnished and comfortable, it has spanking new bathrooms and good beds. (The last, alas, are none too frequent in Portugal; they often resemble hammocks, and are far too short for the long-legged. One risks acquiring a permanent cab-horse stance.)

Even *Porto* (called Oporto by the English), partly a noisy, modern commercial town and partly a romantic port, has a special flamboyance. Since the city rises on a series of hills, steep streets and superb views sweep down to the river Douro. Dominated by churches, convents, and monasteries from which spring towers, steeples, statues, and obelisks, the skyline looks rather like a mediaeval conception of New York. The Gothic church of St. Francisco, an absolute welter of gold, gives an extraordinary effect with its Gothic pillars smothered in trails of gilded leaves and flowers. Next door, in the Ordem Terceira Church, the astounding, completely Adam interior, pale grey and white with painted medallions on the walls and huge, polished mahogany double doors, might have come out of an English drawing-room.

Down on the water front, old houses lean crookedly against one another as if only thus they can avoid falling in ruins. Great trucks, carrying barrels of port wine (for which the town is famous) from the factories to the wharf, roll noisily over the cobbles. A strange and heterogeneous crowd mills through the streets. Beggars, dwarfs, sailors, slick-looking youths, women of all sizes, shapes, and ages, often carrying heavy loads on

their heads, swarms of children and dogs are in perpetual motion all day and much of the night. At night, the lighted interiors of the wineshops and small cafés look like the set for a Saroyan play. A sailor—a sleepy parrot perched on his shoulder—gossips with a tired-looking bartender. A girl, dark-eyed and dark-skinned as a gipsy, in a crude-coloured, shiny satin blouse, sits behind a cup of coffee. A group of men around a table concentrate silently on the fans of dirty playing cards they hold in their hands.

One of Portugal's most celebrated buildings stands in pink-and-white *Coimbra*, a town built mainly on a hilltop, spilling down to the river Mondego. Here, in the late eighteenth century, the great statesman Pombal reorganized the famous University, one of the oldest in Europe, and now the foremost centre of learning in Portugal. Students, looking rather like male witches with the skirts of their black gowns slashed into tatters—a local custom similar to the one that obliges Etonians to wear their top hats brushed the wrong way of the nap—fill the narrow streets of the old town.

The University library, built in the early eighteenth century by King John V, must surely be one of the loveliest in the world. Three huge baroque rooms communicate with one another through superbly proportioned, arched doorways. In the rooms at either end, the walls, galleries and slender columns supporting them, even the ladders leading to the upper tiers of books, are elaborately painted in black and gold. Along the balustrades of the galleries, gold fruit and flowers spill out of black urns. The centre room, like them otherwise, glows in lacquer red.

More lush even than baroque is Manueline architecture, basically flamboyant late Gothic, and essentially Portuguese. In the period between the fifteenth and early sixteenth centuries came the great Portuguese voyages of discovery to Madeira, the Azores, the coasts of Africa, India, and Brazil. Planned and fitted out by Prince Henry the Navigator, third son of King John I and Philippa of Lancaster, expedition after expedition left the shores of Portugal to establish its great colonial empire. Sea captains came back from the Orient dazzled by its strange architecture, tropical vegetation, unknown birds and animals. Immense wealth poured into Portugal. Monasteries, churches, convents, and palaces began to rise, and, inspired by the tales of unfamiliar lands and seas, an individual form of architecture flowered in which ropes, chains, anchors, seaweed, sea shells, palm trees, and the trunks of oaks and olives appeared, with a stylized globe of the world as the most insistent motif of all. This form of architecture reached its peak during the reign of Manoel I, to whom it owes its name.

High above the town of *Tomar* stands one of the most extraordinary buildings in Portugal—the huge Castle of the Templars—and the nearby convent. Immense and sprawling, the castle centres around a small twelfth-century Templars' chapel, a nucleus for all the other buildings that have gradually been added, including some with Manueline wonders. Of the seven interior courts and cloisters, some are pure Gothic, some Renaissance, some Manueline, some a mixture of all three. Stairways lead up and down to them—wide and nobly proportioned or curving and narrow. Off one of the courts appears a Manueline window carved out of granite, with great twisted ropes, anchors, branches of coral, knotted strands of seaweed twined around the head and shoulders of a drowned sailor.

In flat contrast to Manueline exuberance, the great Cistercian abbey at *Alcobaça*, austerely cold and beautiful, has its only touch of human warmth in its link with a famous Portuguese love story—the romance of Pedro I and Inés de Castro. Inés de Castro was a great beauty, and mistress of Dom Pedro, son of the King. In spite of the King's opposition, Dom Pedro married her clandestinely. While he was away at war, she was imprisoned and eventually murdered. Dom Pedro loved her so deeply that when he became King soon after her death, he ordered her decomposing body dressed in magnificent robes and placed on the throne beside his own, and obliged his court to pay homage to her as Queen. He then had her buried in the fine Gothic tomb of Alcobaça, and ordained that he himself should be buried opposite her with their feet touching, so that when they both arose from the grave on the day of Resurrection the first sight his eyes fell on would be her beautiful and much-loved face.

At *Nazaré* the residents give the colour. A wide stretch of sandy beach, sloping steeply to the sea, curves to a high rocky cliff at one end, with a tiny chapel perched on its edge. When the fishing fleet is in, hundreds of boats, multicoloured, with sharply-pointed, rising prows and curved shapes, very like immense slices of melon, are drawn up on the sand. All the life of the place goes on along the water front and on the beach.

Nazaré has an atmosphere of Greek drama, inhabited as it is by a strange people of wild, dramatic gestures, of haunting cries, of fierce looks. The beautiful women have grave, severe faces. All, women and men, have the same wonderful eyes of light hazel colour with very dark, thick lashes and brows. The men dress in brilliant checked shirts, equally brilliant tartan trousers tied at the ankle, and thick black wool stocking caps, a long tasselled end hanging down on the shoulder. The immensely wide, pleated skirts of the women are of the same tartan flannel as the men's trousers, held out by several scalloped petticoats—sometimes four or five of them. Black kerchiefs or fringed black shawls cover their heads. They all walk superbly, swinging their many skirts.

Not far from Nazaré stands the little walled town of *Obidos*. The much-restored mediaeval castle, high on the hill above the town, has been turned into a *pousada*, and is a good place to stay while visiting the surrounding district. High, crenellated walls pierced by four gatehouses, difficult to pass through with anything but a small car, entirely enclose the castle and town. Within the walls, narrow streets still paved with their mediaeval cobbles twist steeply in and out, end-

(Continued on page 178)

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A TRAVELLER'S COLOUR NOTES ON PORTUGAL

(Continued from page 177)

ing often in a tiny square or triangular plaza gay with flowers and the townspeoples' washing.

The immediate effect everywhere in Portugal is of colour. The first sight of *Lisbon's* famous Praça do Comércio (Black Horse Square) suggests a painting by Dufy. Arcaded water-green buildings line three sides of the huge square; the fourth side lies open to the river Tagus, as wide here as a great lake, and so deep that ocean-going liners can dock within shouting distance of the square. Mosaics of black and white cobbles inlay all the sidewalks: very decorative, if not too pleasant to walk on.

Like Rome, Lisbon is built on seven hills, and most of its narrow streets run steeply up and down. These narrow streets are among the few remaining traces of mediaeval Lisbon, for most of it was destroyed in the great earthquake of 1755.

The real centre of the city is the square called the Rossio, with the National Theatre, and the railway station, a uniquely hideous building more like a mosque than a station. To the west of the Rossio lies the Chiado, the principal shopping-centre, and, not far off, the church of São Roque, which survived the earthquake. It has one chapel entirely constructed of lapis lazuli, with decorations of agate, alabaster, and other quartzes. Made in Rome, the chapel was then taken apart and shipped to Lisbon where it was reassembled.

A few miles out of Lisbon are two famous palaces, one the Fronteira Palace, famous for its seventeenth-century tilework—with panels of the dozen legendary knights who went, in a remote day, to England to fight for twelve maidens—for its charming, working library, and for the splended mazy topiary gardens. The other palace, the enchanting eighteenth-century palace of *Queluz*, a low, pale-pink stucco building, rises in the box-edged parterres, gravel walks, stone balustrades, and fountains of a formal French garden. In the gay interior, most of the woodwork is white and gold, with pastel-coloured ceilings, dadoes of delicately painted flowers, antique mirror wall panels, and coloured Venetian glass chandeliers. In the Queen's pale-green and silver bedroom hangs a pink glass Venetian chandelier. Queluz has none of the sadness of an abandoned habitation; the government uses it for official entertaining, and the Premier, Doctor Salazar, has an apartment there. The original kitchen of the palace has been turned into an attractive restaurant, with its great central fireplace and walls hung with old copper-saucepans and pudding-moulds.

Some miles further on the same road is the royal palace of *Cintra*, now a museum, famous for its *azulejos*—wall decorations made of tiles: the very early blue ones of the Moorish dining-room, the green and white ones in the chapel, the fifteenth-century ones with a raised green leaf in the state bedroom, and the very rare black ones surrounding the door of the Sala das Sereias.

Pummelled with centuries of influence from opposite cultures (which sometimes brought Moorish and English decoration together in one house, one room), Portugal remains specifically Portuguese. The word Portuguese, applied to things seen, covers a special exuberance, an acute sense of design, and, above all, a singular talent for colour.

NOTE: As has already been mentioned, the most comfortable hotels in Portugal are the government-run *pousadas*. Often they are old castles that have been restored and modernized (like the one at Obidos), or new, Spanish-style villas with every comfort. Of these, the *pousada* at Lamego and the two at Tomar (one overlooking the great dam of Bode) are among the most attractive. The prices in all of them are reasonable, but as accommodations are usually limited it is wise to make reservations in advance.



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INTERNATIONAL FASHIONS ISSUE

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Broomstick into Cook

BY JUDITH BONNIE

One of the truly great ladies of Kentucky said, many years ago when the Bluegrass Cookbook of sainted memory flourished, "I can make a cook out of a broomstick."

This was quoted to me just after our Maggie, who had cooked for us for twenty years, died. I was desolated by the loss of a great friend. Furthermore, I was deeply concerned about myself. Was I really a whole person now? Would our tradition of hospitality go on?

The only thing I had to hold onto was that phrase—I must make a cook out of a broomstick. The fact that "the broomstick" was good-natured and willing, *and* the fact that after a week she was still in the kitchen, was a beginning.

The season was Christmas, the children were home from college, there were gatherings planned. The broomstick and I carried on like troupers, but it took some doing.

I can never bear to say that we can't manage a party, nor can I bear to take people to a club (just on the odd night) in order to save trouble. Anyway, meals occur three times a day, and I am not the type to stay at home to fix them—well, that is, not consistently. So the process began, the broomstick-into-cook.

My method with a new cook is rather touch and go but it works. This, in my experience, is the list, in order of importance, of what must be taught:

A really good cream sauce
Boiled rice
Green salad
Meats, starting with roast turkey
Roast beef
Roast lamb
Dessert
Spaghetti sauce

So we start on a cream sauce, out of one of the best cookbooks, a French one. It should be a béchamel.

BECHAMEL SAUCE

½ small onion minced very fine
3 tablespoonfuls of butter
3 tablespoonfuls of flour
½ cupful of stock
(1 bouillon cube dissolved in hot water)
¾ cupful of cream
Salt and pepper
Yolk of 1 egg

Melt the butter in the top of a double boiler, directly on the fire, add the onion (be sure it is finely minced) and cook a few moments, then begin to add the flour. I find a hand sifter is excellent for avoiding lumps. Stir; do not allow to become brown.

Now put onto bottom of double boiler where water is already simmering. Add the stock and keep on stirring. Season with salt and pepper. Now add the cream and continue stirring. Remember that the water underneath should never be boiling vigorously. Taste and adjust seasonings. The beaten yolk of an egg may be stirred in just as you remove the now-thickened sauce from the fire.

If you plan to use this sauce with crabmeat, minced chicken or turkey, you may also add a few canned mushrooms; remember to dissolve the bouillon cube in the juice from the mushrooms.

It is also excellent used over poached fish—then you can add tiny shrimp as well as mushrooms, remembering, if you can, how it looks at the Marguéry.

A dry white wine should be in this sauce when it's to be used with fish. When you and your cook—*now*—feel equal to taking this important step, put in, just at the last, after removing your sauce from the stove, about 2 tablespoonfuls of dry white wine, holding your breath and stirring gently.

Now you can give a party. Simply get good crabmeat; add mushrooms and your cream sauce, and bake in a casserole with a half inch of buttered bread crumbs to brown nicely on top.

Bread no longer constitutes a problem; brown-and-serve rolls can be perfect if carefully chosen. There are at least two excellent brands available here and we are in the provinces. They are better, as almost anything is, if you butter and salt the tops before cooking them.

Salad is next. It's good to start by explaining the French salad basket method of washing and drying the lettuce. With a new cook this and other little touches (such as always cooking a few tiny onions and the outside lettuce leaves with peas) can be firmly established as standard procedure. Here's a basic French dressing adapted from trial and from cherished Paris memories.

FRENCH DRESSING

½ teaspoonful of salt
½ teaspoonful of pepper
½ teaspoonful of dry mustard
½ teaspoonful of chopped parsley
1 spring onion—chopped fine
¼ cupful vinegar
(white or cider or mixed)
¼ cupful of olive oil
¼ cupful of vegetable oil

Mix in a wide-mouth bottle and shake well. This may be made in advance and kept in the refrigerator.

When endive is used I mix one-half of a small package of cream cheese with enough cream to give it the smooth consistency of the *petit suisse*. Then flip this about over the endive or lettuce, too, if you wish; add French dressing and toss.

(Continued on page 180)

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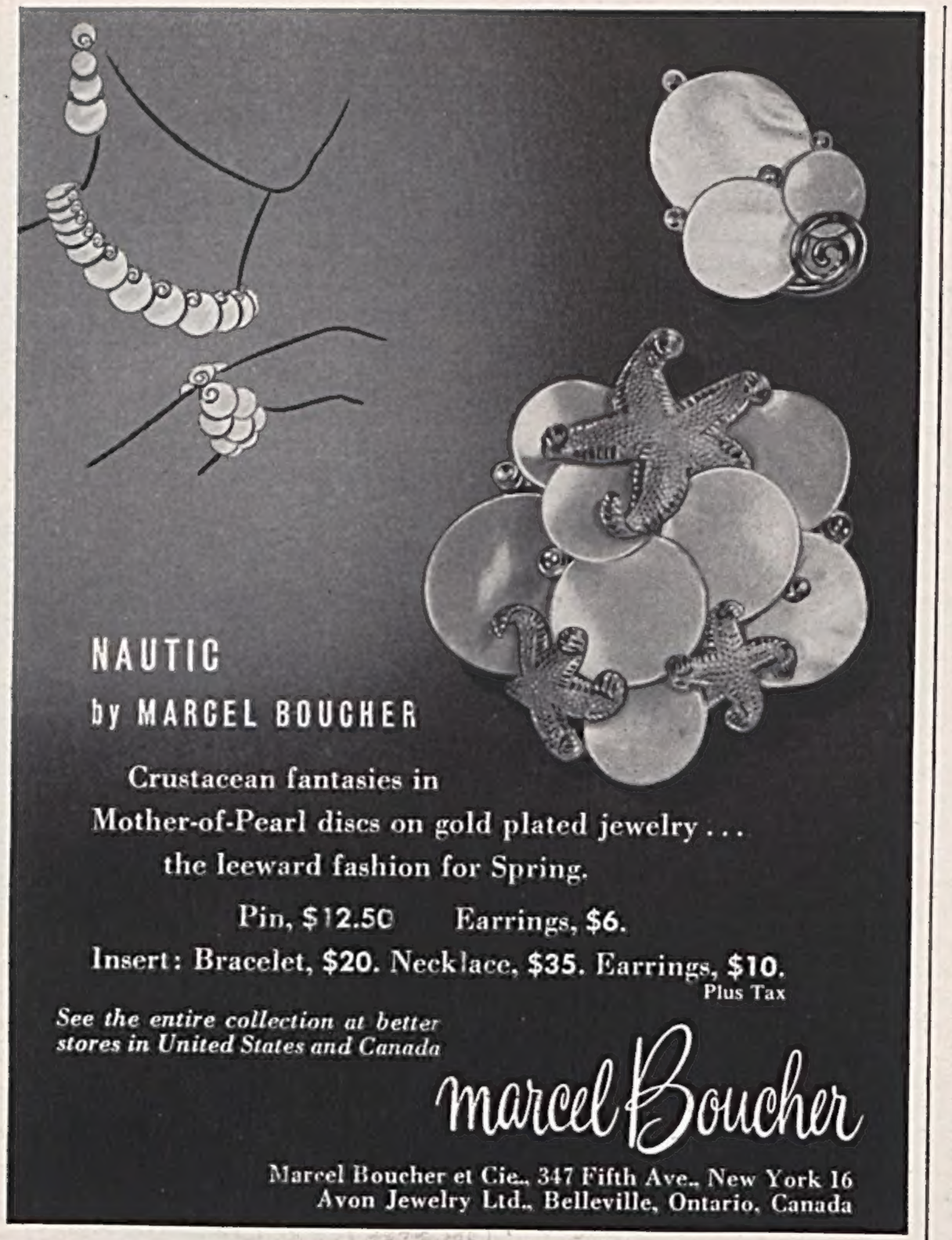
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BROOMSTICK INTO COOK

(Continued from page 179)

Next you must try your cook on meats. I say "try" because I never assume that new cooks know anything. It's safer that way. Get a twelve-pound double-breasted turkey and two packages of ready-mixed dry stuffing, and use a basic recipe for roast turkey. I advise serving turkey cold for buffet parties; cold turkey and salad is a perfect combination. Then let your one hot dish be a casserole.

Beef is trickier about timing but strict attention to, again, a basic recipe is necessary. Lamb is a pipe; slide a few slivers of garlic clove under the skin and leave the top off the roasting pan; otherwise follow any good cookbook.

For good measure, here's a sauce for lamb that is a rare and delicious combination of flavours.

KENTUCKY LAMB SAUCE

1 cupful of drippings from the lamb roast
½ cupful of chili sauce
½ cupful of tart jelly (currant is best)
1 tablespoonful of Worcestershire sauce

Mix in a small saucepan and stir until well blended. Add salt if needed. Allow to boil up once. Serve hot with roast.

What about dessert? Not much problem really—compote of fruit, ice cream with boysenberries or with mandarin orange slices in syrup. Sometimes a proper Viennese torte is just the right touch. However, do have your cook learn to make these ice-box cookies and keep them on hand in the deep freeze, ready to be baked.

ICE-BOX NUT COOKIES

1 cupful of light brown sugar
1 egg
2 cupfuls of flour
¼ pound of butter
½ teaspoonful of soda
½ teaspoonful of vanilla
⅓ cupful of chopped pecans

Cream butter and sugar, add well-beaten egg. Add chopped nuts to flour which has been sifted with the soda. Mix well. Shape into a roll about the size of an ear of corn and roll up in waxed paper. Place in the ice-box to chill thoroughly. Cut in thin slices and bake ten minutes in a moderate oven.

Fruit and cheese, figs and nuts, depending on the season, always finish a meal well.

One day about the second week, I started my new cook on soft hard-boiled eggs—six minutes in boiling water. These are easy and yet you can attain almost Cordon Bleu rating with them—properly presented, of course. Use your cream sauce, adding a rounded teaspoonful of curry powder to two cupfuls of sauce; serve this poured over the eggs. With rice, Melba toast, salad, coffee—there's a fine lunch. White wine is especially nice with it.

Or these soft, wobbly eggs in aspic make an excellent summer dish, with mayonnaise and lettuce.

Here's a spaghetti recipe that should be included in any basic repertoire.

ITALIAN SPAGHETTI SAUCE

1 small can of tomato paste
1 large can of Italian tomatoes—
or regular tomatoes mashed.
1 clove of garlic,
squeezed in garlic press
3 small or 2 medium onions, chopped fine
1 pound of mushrooms,
fresh or canned, cut up
½ green pepper diced
2 small carrots grated
2 pounds of hamburger
½ cupful of olive oil
Small pinch of oregano
Slightly larger pinch of sweet basil
Salt and pepper, both red and black
(1 extra medium-size can of tomatoes—
I'll explain later)

Start in the traditional way—brown, *lightly*, onions in olive oil, add garlic, carrots and green pepper and mushrooms. Cook for a few moments, then add hamburger, rather loosely, to prevent it from caking. Cook over a fairly hot fire until meat has changed colour and looks separated—you'll know—but let us say eight to ten minutes. Then add the tomatoes and tomato paste. Allow this mixture to cook slowly for one hour.

I use a large French enamel skillet of the ware which rejoices in the name *Le Creuset* and is of an excellence beyond comparison but any iron skillet will do.

Have on hand a small can of tomatoes in case you need more juice; if so, mash or put through a coarse strainer, season with salt and pepper and add to the sauce.

This sauce may be stored in cartons in the deep freeze. A variation on spaghetti is lasagna—or wide noodles—in a casserole; make layers of sauce, noodles, Italian grated cheese, repeat, and so on. Heat 15 or 20 minutes in the oven at 350°.

Here is the menu of the first buffet party the new cook (no longer a broomstick) and I managed with real success and no panic.

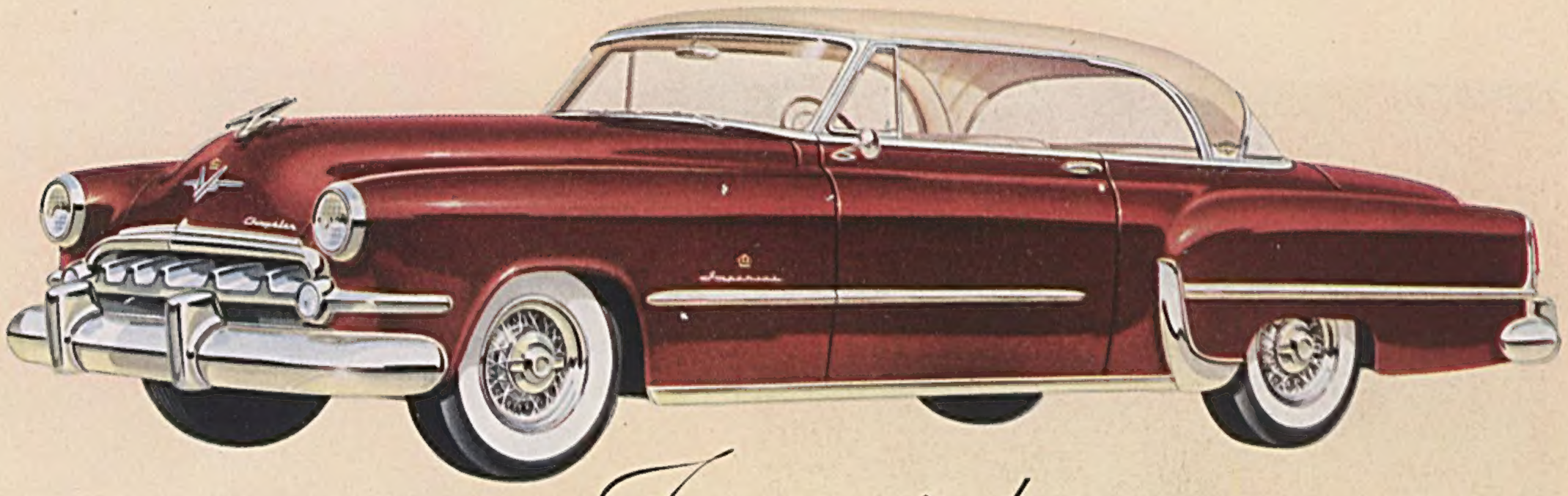
BUFFET SUPPER

Cold turkey sliced
Lasagna in casserole
Rolls
Endive and Bibb lettuce salad
Wine—Chianti or Orvieto
Torte—bought at a good patisserie

One confession I must make. I did have my new cook make a *crème brûlée* the second day she was with me. I rather like this idea; it sets a tone, a standard, at once. Besides, it's so good and guests love it; no trick, either, if you follow any French recipe. It you haven't the traditional green gage plums, try serving white cherries, the Queen Anne ones, with it.

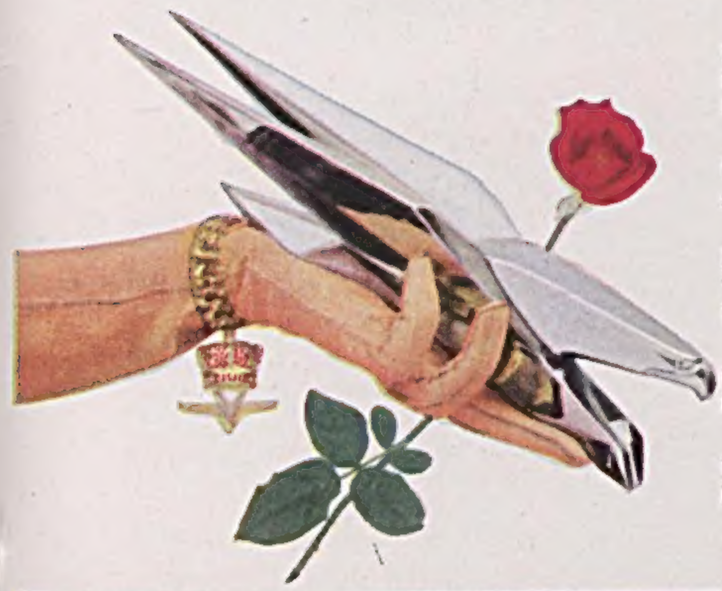
And now with this much knowledge the broomstick is a cook and you may go to the telephone and ask some friends for dinner.

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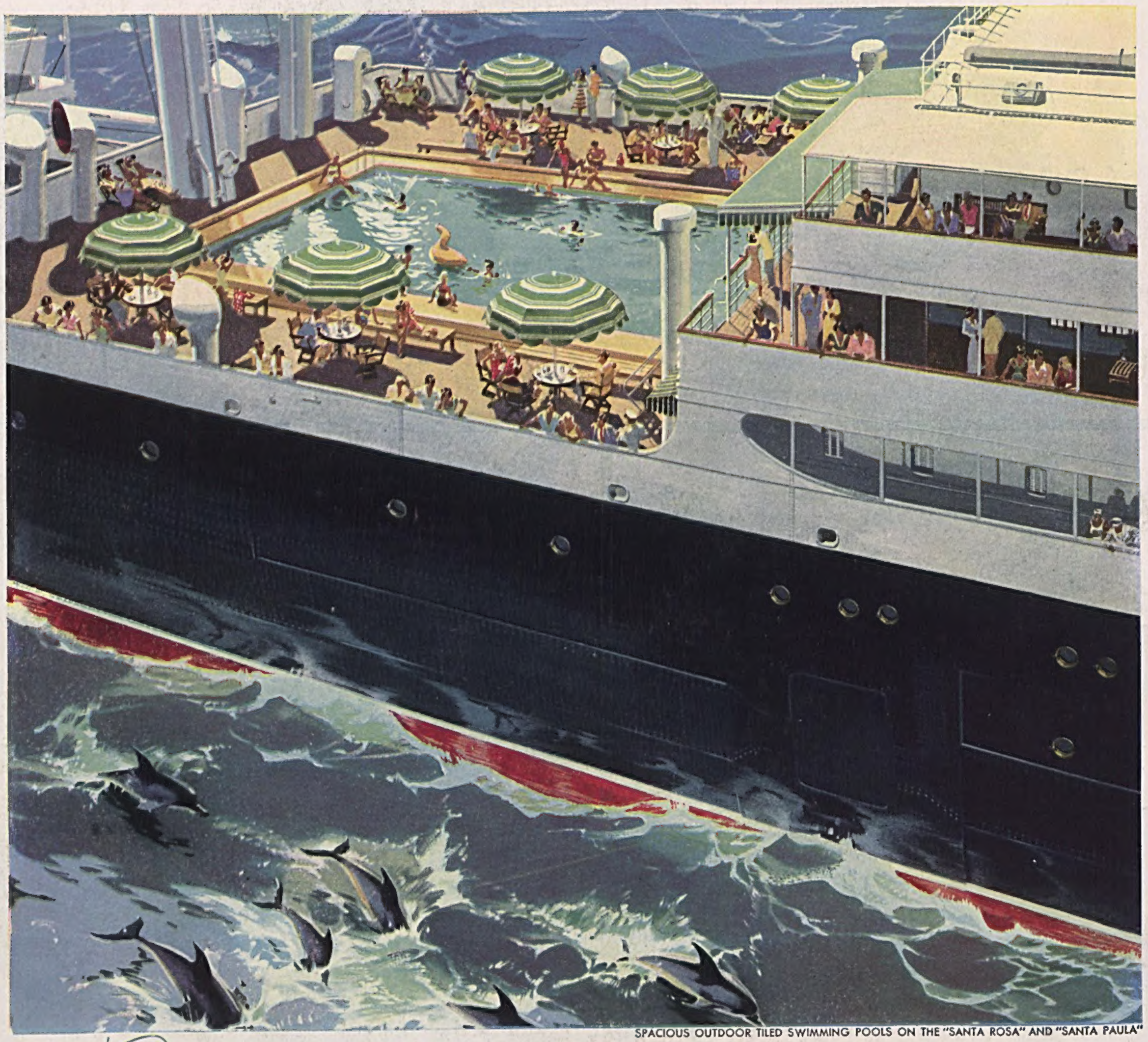
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